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At the Theatres.

"You've caused all this trouble, you d——d little shrimp!" was the slightly unconventional remark which the second villain of Bartley Campbell's new play made to Lawyer Stieb as he left the stage in the last act Monday night. The audience agreed perfectly with the opinion thus forcibly expressed, and upon the devoted head of the honest author much blame was bestowed.

Now, if we should attempt to show how devoid The White Slave is of literary merit, we would fall into the trap that caught the critics of all the daily papers, who should not have allowed Bartley Campbell to put salt on their tails. We are wiser birds, and we don't intend to be ensnared by any such patent devices. We will not, therefore, draw and quarter the poor White Slave and kick the dismembered pieces in the dust. That is work for Gommys. But Mr. Campbell's play was merely written to please the public, and this by catering to the appetite of the moment. Such a composition must necessarily be utterly innocent of the slightest claim to artistic merit. Dramatists work for money as well as other people. If Wilkie Collins found that trash was craved by the reading public, he would undoubtedly desert the pleasant pastures of good literature and write a dime novel—and a reeking one, too. If he did not, he is more conscientious in respect to his profession than nine tenths of his brethren. So it is with the playwright. When Fairfaxes fail, and Geraldines refuse to "catch on" with that tenacity so necessary to their continuance, then the horizon must be carefully scanned, thorough observations taken, and the whereabouts of the ship of "Public Craze" precisely located. This is what Mr. Campbell did; hence the White Slave, which, as we have said, shall not fall slaughtered by our hand, because it is a play for the people, and from their standpoint, and not our own, it shall be regarded.

There are seven tableaux, six scenes, eighteen speaking parts, and any number of darkies, real and imitation. Uncle Tom, The Octoroon and Kit are suggestively present in the more thrilling points of the piece. Else how could The White Slave be called a drama of the Sunny South? All the alleged romance, picturesqueness and humor of *ante-bellum* days is covered by these three dramas. The truth is, no true picture of this period has been presented in dramatic form, for the simple reason that there was very little about it that was dramatic. Uncle Tom is none the less pleasing to the masses for this reason, because they do not care one jot how much unreality is injected into their plays. A drama depicting the humdrum existence of the lazy Southerner of former days and the daily incidents in the lives of his sleek, well-fed blacks are far from being rich in theatrical possibilities. It was not until Mrs. Stowe's entertaining and most unnatural story appeared and was thrust on the stage, that the people learned what could be done for the theatre with the district below Mason and Dixon's line.

The White Slave, partaking as it does of the salient virtues of the three—the only three—dramas of the South, has in it all the elements of a popular success. The craze for melodrama has extended far into the East and West, and there is money to be made by feeding it. New Yorkers who can see such magnificent spectacles as Youth and The Lights o' London will not go wild over the sensations of Mr. Campbell's production; but our country cousins will relish its lurid, thrilling aggregation of incidents amazingly, and a pot o' money will find its way accordingly into the author's capacious pocket. But several alterations of an important nature should be made. The tedious death agonies of Judge Hardin, in Tableau One, should be curtailed; the talky, dull dialogue of Tableau Two ought to be ruthlessly condensed, and what is left sharpened; Tableau Three, with a little scissoring, may stand as it is; Tableau Four would be rendered doubly effective by a more ingenious and novel use of lycopœdium, and Tableau Five would partake of something more than pictorial interest did it follow directly upon the destruction of the *Belle Creole*. We do not see why, with the use of a gauze drop, a transformation from the burning steamboat to the swift-flowing Mississippi might not be made—certainly an arrangement preferable to the dropping of the curtain for several minutes, to be raised for a brief space on a scene without dialogue. Tableaux Six and Seven are weak, and the former is deficient as to climax. If Mr. Campbell could have reserved some of the strength of the second and third acts, which are fairly stirring, for this point it would have been well. This was a great oversight in the construction of the plot, which is not beyond remedy. A clever surprise thrown in at this spot would materially assist in holding the attention of the spectator to the very end.

But overlooking these mistakes and weaknesses The White Slave is just the article to please at the present moment. The audience Monday night, which was numerous, sat it out to the end with manifestations of real pleasure. The drama is crowded with startling occurrences, that alternately chill the observer's blood, and raise his hair.

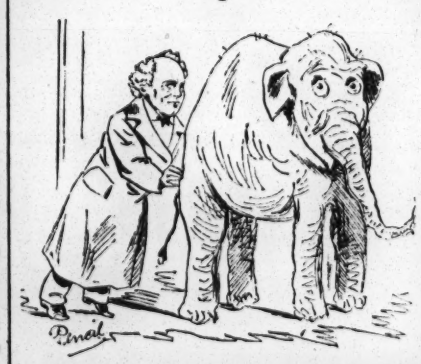
The company is far above the average of troupes gathered together, under similar circumstances, at comparatively short notice and at the tag end of the season. Georgia Cayvan played Lisa, the White Slave. Her æsthetic imperturbability and rigorous confinement to conventionalism leads us to suspect that this young lady has had too much Hazel Kirking. In the Greek Play, as Jocasta, Miss Cayvan infused considerable fire into a hundrum part, but as Lisa, with French blood coursing through her veins, she evinced no appreciation of the exciting scenes through which she is supposed to pass, and from first to last was lackadaisical, commonplace, and seldom evinced more than an intelligent understanding of her duties. Emmie Wilmot, on the contrary, passed through Daphne's fiery ordeal with true dramatic fervor. She acted the part of the octoroon girl with admirable judgment. We would advise her to abandon the remarkable costume she sports on her first entrance—at Lacy's plantation. This is a bright yellow satin dress, without sleeves and low-necked; a scarlet turban on her head, and a profuse display of coin ornaments in the ears, amongst the hair and around the neck. Let the coins be left in the box-office, where they belong. Daphne is not a Zingara or a masquerader at the Arion Ball. Mulatto women, even the favorites of their masters, did not dress in that fashion, to our certain knowledge, before the war. Mrs. Germon played the eccentric widow, Mrs. Lee, capitally. Mrs. Germon, as a funny old woman, is not equalled by anyone we know of, except Mrs. Gilbert, of the Rookery. Frances Kemble is a delicious little soubrette. She has grown chunky since we saw her last on the boards; but the merry twinkle of her eye and the jollity of her presence have expanded correspondingly. As Lottie Lee she had little to do; but was quite welcome, nevertheless, as an enlivening feature of the cast. Etelka Wardell was nervous and shaky in her lines—the latter offense we cannot forgive easily, for there was plenty of time for study. We will not pass an opinion upon her acting as Nance—a character susceptible of dramatic treatment, being something on the Eliza Harris order. Marie Bates was excellent as the old negro mammy, Martha, and, together with Charles Webster as Clem, a typical field-hand, furnished about all the fun in the piece. Welsh Edwards' Judge Hardin we cannot commend. It was ludicrous, although intended to be dolorous. He died hard in Tableau One, and we did not weep for him. Gustavus Levick played the hero, Clay Britton, with all the characteristic dash and swagger of the young Southern gentleman, and some of the scenes he acted with great effect. Mr. Levick is a very handsome man; but he never looked better than he did in the top-boots and flannel shirt in which he was discovered at the beginning of the last tableau. Frank Roberts was so mild as the arch villain, Lacy, that we were disgusted at finding ourselves sympathizing with his attempt to recover the beauteous Lisa, whom he honestly believes is his own personal property. Mr. Roberts acts a great deal with his hands. Much expression may be concentrated in the manœuvring of these members; but a redundancy of their usage in Mr. Roberts' case became not only monotonous but painful about 10:30 P. M. We do not know from whence Mr. F. de Vernon hails, or by reason of what particular aptitude he was assigned to play the small part of Dr. Haselton. After due reflection, we would advise Mr. de Vernon to retire to the locality in which he belongs, with all convenient rapidity. W. J. Scanlan is very successful in Irish comedy; but he failed to connect as the old negro preacher, Job—a revised edition of the venerable Uncle Tom. He has not, by any means, hit upon the darkey dialect, and his performance, for the most part, was a long and fruitless experimental struggle with the black man's twists of speech. Mr. Scanlan is a very clever young actor in his peculiar line of business, and in all kindness we counsel him to stick to that, and that alone. D. E. Ralton was as brutal as the most bilious of slave-drivers could possibly have been, and when Bancroft (Campbell for Simon Legree) vacated in the last act with the remark quoted at the beginning of this notice, he received a hearty round of applause. M. C. Daly as Lawyer Stieb, who caused all the overseer's trouble, was good. With the exception of two or three more subordinate characters, this completed the dramatis personæ.

The scenery, by Walter Burridge and John A. Thompson, is the best that has decorated the Fourteenth Street stage in a long while. Lacy's plantation, by the former artist, and the tableau of the Mississippi, by the latter, are the most noticeable pictures. The White Slave will run three weeks altogether, and then The Professor company will hold the boards for one week.

* * *

With the shrewdness of a veteran actor and manager, W. J. Florence discarded The Mighty Dollar for his week's engagement at Booth's, which began Monday night, and brought forward again the good old Ticket-of-Leave Man. Youth may ripen into old age, The World may revolve regularly, the brilliant Lights o' London may glimmer like the electric lamps on the big pole in Union Square, but Tom Taylor's clever, wholesome, moral play, like Hazel Kirke and The Brook, will go on as long as it likes. Of all the melodramas, pure and simple, it stands easily first, and, judging from the enthusiasm with which it is being received, we should not wonder if its Winter Garden run years ago could not now be duplicated. The pathetic struggles of poor Bob Brierly always awaken a sympathetic echo in the heart of the spectator, and the lesson he teaches cannot but be beneficial. Mr. Florence is fifty-two years old; but he acts the part as vigorously as ever. Mrs. Florence played Emily St. Evremond for the first time in ten years, of course stamping it with her humorous individuality again, and dressing it in the richest and most becoming of toilettes. Maurice Pike repeated his old success as Melter Moss; A. Tavernier made a diminutive but careful Dalton; Lin Harris was the Hawkshaw; Frank Lamb the Green Jones, and Oliver Jenkins the Mr. Gibson. Annie Ellsler—a sister of sweet Effie—as Sam Willoughby, wore the trousers with unaccustomed grace, and showed very plainly that the dramatic talent is by no means monopolized by the charming Hazel Kirker. Ethel Greybrooke acted May Edwards very nicely. This young lady has a beautifully modulated voice, and thoroughly understands her business. We have seen many Mrs. Willoughbys much preferable to Miss Novello's; still, she was satisfactory. The Florences remain for this week only. Monday next, Salsbury's Troubadours come to town with a new musical novelty by Bronson Howard, called Green-Room Fun. The name alone is suggestive of that rollicking merriment which makes the entertainments of Mr. Salsbury's bright little party so acceptable. John Gourlay is back with them again, and the jolly band will be seen once more in its original entirety.

* * *



Barnum's show has lost much of its patronage, and for this week there is an entire change of programme. But the hippodroming business is worn out both in the literal and turf sense. The public have gone back to the theatres, and Barnum's receipts in New York will steadily decline until Jumbo arrives, when we expect to see repeated the ridiculous sentimentalism which marked that obstinate brute's removal from the London Zoo. An unpleasant feature of the Barnum show, by the way, is the daily appearance of the old showman in the ring, being introduced with a set speech by the ringmaster. Is not the B., B. and H. aggregation strong enough in curiosities without submitting the audiences to a sight of this one, even though the exhibition does satisfy an old man's passion for notoriety?

* * *

Esmeralda in its sixth month is attracting just as well as ever. Go to the Madison Square any night and you will see an audience of strangers. The play, and especially the theatre, is so well advertised through the entire land that the visitor from out of town makes it a point to spend one evening inspecting the wonders of the house and experiencing the advantages of the marvelous double stage. And while such a charming play as the one presented is running, there is no more desirable place of entertainment for the stranger within our gates. Esmeralda will go on through the Summer, until Bronson Howard's play is ready to begin a career of two or three years, more or less. Mrs. Booth, who has been ill, and has also met with a loss in the melancholy death of her sister, was out of the cast for a few nights; but she is now back again. True to his religious principles, Mr. Mallory will give no performance at his theatre to-morrow (Good Friday.) This will give the actors an extra night's rest, which they will dedicate with profit, no doubt, to witnessing some of the plays at the other theatres.

* * *

The Celebrated Case was played under E. M. Gardiner's management at the Fifth Avenue Monday. James O'Neil appeared as Jean Renaud, and in the opinion of many his performance was vastly superior to that of Charles Coghlan, the creator of the role in New York. Mr. O'Neil's is a more natural and sympathetic, if not a more polished and artistic, representation. There are many subtle touches of realism in it which are truly admirable. Lewis Morrison, as Lazare and the Count D'Mornay, shared the honors with the leading man. Forrest Robinson was disappointing as Raoul, William Scanlan fair as O'Rourke, and J. H. Fitzpatrick pretty good as the Duke D'Aubeterre. Carrie Turner doubled Madeline and Adrienne excellently. She is a capable actress. Maude Granger scarcely did herself justice as Valentine, appearing rather indifferent about her work. The public, it is unnecessary to repeat, has the first claim upon an artist's endeavors, and they should not be made to feel that they are subjected to the caprices of an apathetic actress. Florence Robinson created a favorable impression as the Duchess, and Mrs. Farren was, of course, "all there" in the small part of the Chanoinesse. Mr. O'Neil and this company will remain another week at the Fifth Avenue. They are drawing well and lifting the theatre back to the grace from which it fell while the festive Anna Dickinson gratified her theatrical nightmare behind its footlights.

* * *

The Lights o' London is drawing to a close at the Union Square, and it will be withdrawn April 15, and transferred to Brooklyn April 17. On the same date Mr. Palmer will present Mr. Cazauran's dramatization of Hardie's novel, Far from the Madding Crowd, in which Clara Morris and a specially engaged company will participate. Pinero's drama, The Squire, is based on the same story. The right to play it in this country belongs to Henry French, who has disposed of it, conditionally, to Manager Wallack. The Union Square version will knock the wind out of The Squire's sails, if successful, and render the latter comparatively valueless. Far from the Madding Crowd cannot run longer than two weeks, because the regular season is announced to close on April 29, after which date the theatre is rented for a brief time to Mlle. Eugenie LeGrand, who will make her New York debut in a play by the Australian author-actor, George Darrell, assisted by a company which is strong at least in names. While we are unable to express an opinion in advance upon Mlle. LeGrand's piece, we can endorse her as an artiste of brilliant powers; for we have had ocular demonstration of them in such trying parts as Camille and Frou-Frou.

* * *

Happy Len Grover is playing in his ever popular Boarding-House at Jay Gould's Eighth Avenue theatre this week. The houses have been good, and the comedy is presented by a clever troupe of actors in a satisfactory manner. Next season, when this handsome theatre is snatched back into good standing by Mr. Abbey, our readers will be entitled to an account of the business there, which has heretofore been denied them, save upon exceptional occasions, for reasons frequently and specifically set forth.

* * *

The panorama, troop ship and battle scene of Youth continue to attract, and the last opportunity of seeing Osmond Tearle prior to his departure for Europe adds considerably to the desire for seeing the Titan spectacle. Gossip is ripe with guesses as to the name of the leading man who will succeed Tearle next season. Arthur Wallack has gone to England to hunt up one. William Terriss is out of the calculations, because he has signified emphatically his intention of remaining in England another year at least. Kyrle Bellew, we understand, is now in Wallack's eye, and every effort will be made to bring him over. This would be a bad choice. Bellew is a raw actor, an unredeemable egotist, and by his adventure at the Union Square—where he refused to play second to Charles Thorne—he has already proved to be a thorough cad. Charles Coghlan would admirably fill the position, if his sister were not a member of the company. The principal lovemaking falls usually to the principals, and the public cannot dissociate the relationship of a brother and sister so effectually as to remove the disagreeable impression created by their mimic passion. Mr. Wallack learned this when Charles and Rose Coghlan were cast for lovers in one of Boucicault's plays at the old theatre, and it is not likely that he will soon again repeat an experiment which his patrons looked upon as revolting. But why send Arthur Wallack to England for a leading man when there is a capital one left behind in his own theatre? Gerald Eyre is suited for such parts as Taken from Life and similar pieces contain; he shines best in melodrama, and if he has not made a great hit since he has been with Mr. Wallack, it is due more to the inferior parts which have been assigned him than to anything else. We believe in promotion when an artist is deserving. It does not follow, because a man goes into a theatre to perform juvenile parts, that he shall remain a juvenile actor all his life, or that a utility man shall be nothing better during his entire professional career. Yet this looks like the policy of Wallack's Theatre. Where would The Guv'nor be to-day if he had applied this policy to the government of his own dear self? Instead of managing a theatre which is the New Yorker's joy and pride, he would still be playing second fiddle under the *nom de theatre* John Lester. This going abroad for a new leading man is like bringing coals to Newcastle.

By-the-bye, the parts for La Belle Russe have been given out, and rehearsals will soon begin. This is Dave Belasco's play produced by some of the Wallack people in San Francisco last Summer. Youth must be nearing its end.

* * *

The Black Crook has returned to its old home, Niblo's Garden, where crowded houses are the rule. This will be a golden Easter egg for Manager Gilmore. The marches are as dazzling, the ballets as bewitching (?), the scenery as gorgeous as heretofore, and the old guard is on hand to lend its bald-headed presence to the revival. Mlle. De Rosa and Mlle. Bazzano are the premieres danseuses, and their dancing, with the singing of the Mortens and the acrobatic feats of the agile Herbert Brothers, form a quartette of strong attractions. The dramatic people are efficient enough. The Black Crook will hold the stage a fortnight.

* * *

The modern Mephistopheles, Herrmann, is giving a brilliant magical *soiree* at the Bijou Theatre. The tricks and trifles of this most presti- of digitateurs are beyond all praise, in that they are undefinable. You see them and you don't see them. Herrmann's hands like Ajax, "defy the lightning." Davies, the polyphonist and ventriloquial conversationalist, is not only the inventor, but the best performer in his own original and peculiar line, which has been extensively imitated, but never equalled. The Japanese Prince of Jugglers is worthy of his title; he is truly the aristocrat of his art, in the sense of the original Greek "Aristos," meaning "the best." Though why we should be called upon to "await a cat's nose in" his most extraordinary cognomen we fail to comprehend. The theatre is filled every night, and a handsome profit will accrue to the necromancer from this, the first week of his engagement.

* * *

Sam'l of Posen made his third and last move Monday night, from Niblo's to the Windsor, and a large audience heralded the change with manifestations of extreme delight. The drummer is one of the shrewdest men on the road, and his down-town pilgrimage, by three stages, backs up the assertion. Curtis next goes to California, playing at several places, including Chicago, before striking the through train at Omaha. Next week, Maggie Mitchell, in her usual repertoire, with the addition of Little Savage.

* * *

La Girouette will shortly replace Odette, which has been played to empty benches for three weeks past, at Duff's Theatre. It is a comic opera, and its name (The Weathercock) aptly describes the style of tactics employed at the Rookery. Digby Bell became disgusted with Duff's broken promises, and escaped not long ago to California with the Comley-Barton company. With the departure of this, the only musical member of the company, any slight chance of the success of Girouette also took flight. We believe the end of Duff's tether is not far off. A little more Rehan and a little less lethargy on the part of the building department ought to close the house up pretty soon.

* * *

"William's sure to be right," warbles Manager Henderson, as he nightly contemplates the box returns and mentally decides that he knows his own business better than the newspaper men do, after all. Now that Claude Duval has full swing, the people go to see it; whereas, when the alternate business was going on, they staid away, because they were puzzled to know which they would see if they went to the Standard—Patience or Duval. Now there is no room for doubt, and although there is not much beside Carleton, pretty girls and handsome costumes in Gilbert and Sullivan's showy work, it is worth seeing just once. After this curiosity is satisfied we have no doubt Patience will be put up again. This will be a wise manœuvre, for the æsthetic opera, with its delicious features, will resume its steady success and run up to the beginning of the hot weather. Meanwhile, buy your seats for Claude Duval, and see for yourself how well the horse makes his entrance in Act I. and how much dazzling dresses and pretty women can do for an ordinary piece.

* * *

Divorçons at the Park grows more delightful with repetition. Nothing new is announced, nor will a change of bill be necessary for some time if the present liberal attendance continues. Mrs. Lingard is creating another *furore* as a beautiful woman, and in truth we assent to the verdict that the splendid undulations and curves of her exquisite figure entitle her to the palm of being the handsomest actress on the stage—not in face, let our fair readers distinctly understand, but in form.

* * *

We are given to understand that the reason for the probable secession of several acknowledged favorites from Harrigan and Hart's company at the end of this season, is not a refusal on the part of the management to increase their salaries, as stated last week,

but dissatisfaction with the parts in Squatter Sovereignty and the new Jew piece which is ready to put on in its place as soon as the rush to see it moderates. In Squatter Sovereignty the meat all falls to Harrigan and Hart, while the company is used to fill in. The disaffected ones naturally object to this arrangement, which injures their professional standing. But the managers and stars find the new plan works quite as well as the old; business was never better, and they feel perfectly independent about who goes or stays. At least this is the way we understand their position. If the popularity of the two gentlemen continues to be all-sufficient, the scheme, of course, will show them to be more shrewd and foresighted than we supposed. If not——

* * *

Birch and Backus are making money so fast that they have had to take in a partner to help carry away the spoils. William Hamilton, the baritone, is the chosen one, and hereafter he will participate in their entertainments. Charles and William have not been happy since Dave Wambold reduced the management from a trio to a duet, and, with another finger among the plums, their old vivacity will be restored completely. This week the burlesque Patients continues to delight the patrons, and a burlesque of Claude Duval, a funny sketch and excellent first part, make up a most diversified programme. Birch and Backus will close their season soon, for they are men of fortune, who can clip coupons from four per cents, or sport at Saratoga and Long Branch, if they prefer, all Summer; so, while there is yet time to get a laugh that is warranted to last until September, their friends are requested to step up to the pretty Opera House with alacrity.

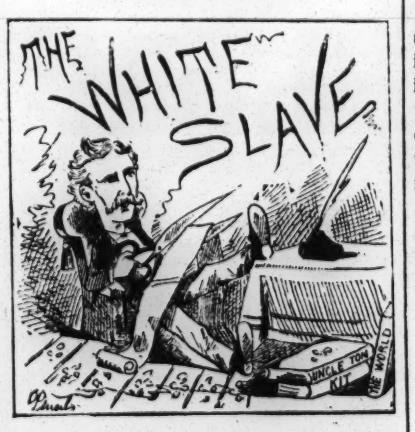
* * *

Tony Pastor is presenting the company which he will take on the road this week at his Fourteenth Street Theatre. It furnishes the strongest bill of the season, which ought to satisfy the rurals of the quality of the treat that is in store for them. Manager Harry Sanderson's benefit was what we predicted—a rouser. A mixed programme was offered, which was enthusiastically received by the crowded house. The beneficiary was made richer fully $1,000 by the event.

The Musical Mirror.

The row between Mapleson and Vachot gives us another example of the hungry inquisitiveness that has been satirized by native and foreign writers ever since we were a nation. There is a perfect craze for personal gossip, especially if that gossip smell of the footlights; and should it reach the level of Grand Italian Opera, and still more of Her Majesty's Grand Italian Opera, there is savory food, indeed, for the mental appetite to feed on, even to satiety. The present unpleasantness is simply a quarrel between a very unreliable impresario and an equally unreliable prima donna. Mr. Mapleson is, apparently, shaky in his contracts. Mlle. Vachot is undeniably shaky in her voice. We have not the least doubt that they are "*arcades ambo*," for the liberal interpretation of which phrase we refer our readers to Lord Byron's witty, if improper, poem, "Don Juan." Vachot is not a prima donna at all. She has neither the voice nor the schooling needful for such a position. Her singing is in the worst French school, and the French is the worst school of singing in the world, being based upon a faulty method of instruction in breathing, vocalization and phrasing. Of this style of singing Mlle. Vachot is a crystallization. She combines all the faults of the Parisian Conservatoire method with a few little improvements of her own, which render her singing something like jelly—all shake and no substance. Nevertheless, Mr. Mapleson heralded her as a great artiste, and his obedient servants of the daily press echoed his fanfaronade as per orders received. Well, the public was hoodwinked at first, and tried very hard to believe in Mlle. Vachot as the new light of the vocal world, in the gospel according to Mapleson; but with time came thought, and after thinking the public arrived at the conclusion that it had been sold. Thereupon arose an Ingersollian feeling of opposition to the goddess put upon it for adoration. The public became recalcitrant. In the words of free-thinking and free speaking Robert, it exclaimed: "It won't do!" and "La Diva" Vachot was dismounted from her pedestal and iconoclastically rolled in the dust of public censure. No more oblations of journalistic adulation; no more offerings of flowers; no more sacrifices of oysters or lobster salads; no more libations of Pommery Sec. The idol was overthrown, and the fallen image was good for nothing but to be carted away. Now, the High Priest Mapleson was, as is the wont of High Priests, a crafty and farseeing man, and he had observed, in the course of long years of ministrations at the public altar, that, when once a Deity was out of fashion, the sooner that Deity was relieved from active service and put on the retired list, the better for the Temple. So, Vachot, the deposed Diva, was, not to put too fine a point on it, fired! And thereupon she kicked—*Hinc illae lachrymæ*—that's the whole racket! Now, as a general rule, it is safe to suppose that, in an operatic shindy, the right lies with the manager—for the reason that there does not exist on the face of this earth a more cantankerous, treacherous, pig headed, vanity-inflated and utterly unreasonable set of animals than opera singers. All the records of Italian Opera teem with instances of the bull-headed, swine-bodied, asinine-eared and serpent-tailed idiocy of prima donna, contralti, tenori, baritoni and bassi. There is nothing a singer will not do to vex and embarrass a manager, and, therefore, we incline to the opinion that Mapleson has a good deal of right on his side; and we are quite sure that Mlle. Vachot deserved to be "fired" for incompetency. But Mapleson had no right to puff the poor girl up with a "vision of Paradise," and most especially he had no business to foist her on an unoffending, if credulous, public—who never did him harm, but confidingly paid hard cash for very doubtful value received, and bore many stripes and buffetings with a patience truly astonishing—as a great artiste, when he knew well that she was no artiste at all, and, therefore, Mapleson the High Priest must be judged guilty of malversation in office and of having erected a golden calf for the people to worship, well aware the while that the aforesaid calf could not bleat worth a cent. Several other calves, golden and brazen, had been picked out from the foundry of the bell e caster, Rullmann; but they had all proved to be of base metal, cracked in tone and otherwise, and had been quietly allowed to sink of their own weight into the cave of oblivion. But this one particular image, whose name is germane to the matter, was floated as long as she could by any means keep on the surface, and now, when public opinion, that most merciless of iconoclasts, absolutely forces her deposition, she turns her thunder against the Priest who founded her worship, and would have made it a "cult" if he could. Verily, goddesses, like republics, are ungrateful. Mapleson goes near to prove himself worthy of his name, which, being Maple-son, is necessarily the son of a maple, which, being a tree, is also a block, and, as the chief part of anything is the *caput nominis*, so a maple-head must be a block-head. (Q. E. D.)

Pen and Pencil.



It was all slap-bang! on the Fourteenth Street stage Monday night. Fires, villains, knives and sheet lightning mingled in the most startling manner imaginable. When a cannon goes off the snap of the cap is heard a second before the big report. The White Slave is the reverse of the cannon. The grand explosion comes first and the puny crack of the percussion afterwards. The first three

"Job, the preacher"

tableaux rattle off like musketry, the last three drag out with as little effect as the report of a pop gun. To be less gunny, Campbell's play needs stiffening up towards the end. If this is done the White Slave will take like—like small-pox.

The story is a perfect terror for sensations.

"Aunt Martha"

They are crowded into every tableau, and as the nervous spectator alternately jumps from his seat or rubs his chin against the big hat of the lady one row ahead so the White Slave is a big success. The people want to

"Clay" and "Lisa"

exercise their hair—when they've got some—in these days, and girls all prefer to have their blood chilled than to sip Maillard's creams. At least, that is about the size of it according to Pencil; therefore, Campbell's condensed blood-and-thunder will be the favorite diet for the coming fortnight.

The Octoroon is liberally drawn upon all through the play. The same tragic "Touch me not, villain!" "Become your favorite? Never-r-r!" "Royal raiment has not the," etc., etc., do service again.

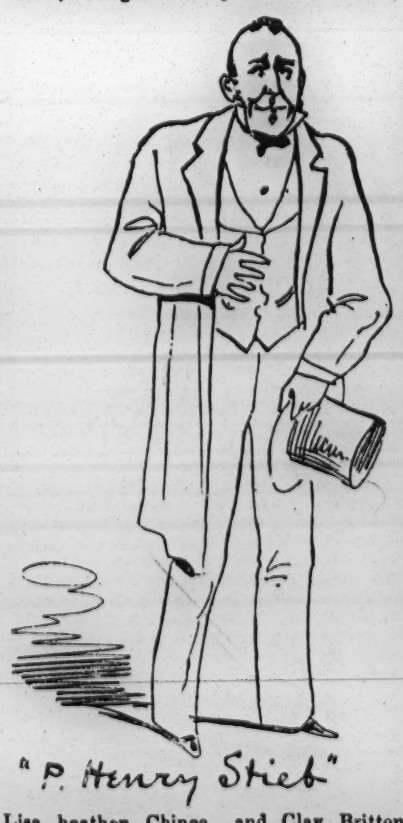
In one tableau the villain, hero, heroine, and a quadroon float across the stage, clinging to pieces of burning wreck. This scene is called by Mississippi's other name, "The Father of the Waters." Some irreverent chap said it should have been called the "father of fire and waters." Was this funny?

Kit, the Arkansas Drummer, comes in on the steamboat scene. Campbell has been mean with his bummers—instead of two, there is only one.

"Mrs. Lee"

He should have had 4—count 'em—4. Uncle Tom is brought in as Job. Mr. Scanlan's negro certainly has a wee drop of Irish in his dialect. This is a novelty, at any rate.

Now, if Judge Hardin spoke broken Dutch,


"P. Henry Stieb"

Lisa heathen Chinee, and Clay Britton "bonnie Sketch," all tastes would be satisfied, and justice done to everybody. See?—eh?—see?

I like Mrs. Germon's acting as Mrs. Lee, the ole—in two senses—Virginny widow. Next to Mrs. Gilbert, there's not a mother-in-law I'd rather not have than this lady. There is lime juice in her frown, and an ipecac in her glance that would break up a man of stone. Poor—in two senses, also—Dr. Hazelton! Before the singular being who is down in the bills for that character goes to weighing butter again, I implore Campbell to make a sequel to the White Slave, with him and Lottie and Mrs. Lee for the *dramatis personæ*. There would be a sudden rise in Cypress Hills property by the second act. Mrs. Lee would handle such a son-in-law—make no mistake! eh? But here I am switching off on a siding. Well, well, the critic will probably give Mr. C. all the space necessary, and for this week only

"William Lacy"

Pencil's pictures may carry away the Vienna roll from the sacrificing PEN.

Telegraphic News.

CHICAGO, April, 4.—The Grand Jury of the Cook County Criminal Court has found an indictment against the men, Byers and Corby, for conspiracy to injure the Madison Square Theatre by obtaining and selling stolen copies of the play Hazel Kirke. The penalty for the offence—conspiracy—is a thousand dollars fine and three years in the Penitentiary.

WASHINGTON, April 4.—Mlle. Rhea's matinee benefit to Sergeant Mason's wife and baby netted about $400. Camille was presented, and during the performance the star stepped to a stage box and presented the money to Mrs. Mason, who burst into tears and kissed her benefactor. Newton Gotthold, amid thunders of applause, held the baby up to the view of the audience. The Capital has lost its head over Rhea, the best society seeking her presence and bestowing its favors.

Letters to the Editor.

Will you hear this letter with attention?
As we would hear an oracle.

LOVE'S LABOR'S LOST.

A CORRECTION.

NEW YORK, March 31, 1881.

EDITOR NEW YORK MIRROR:

DEAR SIR:—I notice in your last issue you speak of myself and wife, Annie Mack, as about to leave Messrs. Harrigan and Hart's Theatre Comique because of their refusal to increase our salary. The fact is there has been no business communication whatever between myself and Messrs. Harrigan and Hart for next season. In justice to all parties interested you will confer a favor by publishing this in your valuable journal.

Yours very respectfully,
E. J. MACK.

IN RE DEADHEADS.

ALEXANDRIA, Va., March 31, 1881.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Seeing in a late issue of your excellent paper that you are about to give the deadhead system afflicting provincial performances an airing, let me say that there is no place more fit for a "first stand" than Alexandria. At the performance of the Wilbur Opera company, a short time ago, the following persons applied for free admittance, with the subjoined reasons: His Honor the Mayor, because he is the high functionary of the city and has a comfortable salary; the Commissioner of Revenue (paid $1 25, individually, for making out each license)—had his whole family admitted; the Alexandria carriers of three Washington dailies, on account of local items sent for publication; two or three waiters from the Mansion House, for poor attendance at table; a baggage-smasher, because he had to wait until after the performance to get the trunks, etc.; a conductor of the A. and F. R. R., because he would have to carry the troupe to Washington the next morning; a baggage-master of the same train—similar reason—accompanied by two ladies; a correspondent of a dramatic paper that gave up the ghost two years ago; a young man who professed to be connected with a prominent Baltimore journal, because he held a time worn, out-of date credential given him for use during a past and gone centennial hereabouts; five policemen, because they intimidated the small boy; and, lastly, correspondents of several out-of-town papers that publish no dramatic news.

I could continue enumerating the deadheads for several pages; but I hope this will suffice to show you how gigantic the evil has grown. Yours, POTOMAC.

—Will S. Harkins closes with Alexander Caufman May 1; then goes out with W. H. Lytell, for a short season, to play the leading part in Youth; after which he will join the Black Flag company, assuming the heavy part.

The Giddy Gusher

ON GOING TO SEA.

From what I can learn everybody is going to Europe this Spring. The passages are now being engaged. In one family its papa and mamma, and in others its papa without mamma, and in another its some of the younger members.

But, take it straight through, I think our directory is going to send a representative of each name. In olden times going to Europe was the next best thing to going to a funeral. There were nearly as many new clothes, and full as much weeping and mourning. Now we say "good-bye" with as little emotion as we see Aunt Betsy take her knitting "over the way" to spend the afternoon. Lots of simple people will go this year, and let me advise 'em. In the first place, take nothing but a state-room trunk. Most probably you intended buying new ones. Who ever saw a trunk that had been naturalized and vaccinated that seemed robust enough for an ocean voyage? I can pick out Americans by their baggage. It's always brilliantly new, freshly covered and newly lettered. The calf ain't hardly dead that goes on a valise traveling with a Yankee bridegroom. But look at the British baggage! You would take your affidavit that the hamper which once contained Moses amid the bulrushes of the Nile, and the portmanteau that he lugged across the Red Sea, were on board of every Cunard steamer that comes into port.

Strange and unknown carpet-bags and boxes, whose bolts and bars would disgrace an American carpenter's chest, are toted over here by foreigners of high degree.

My dear woman, only take a state-room trunk. Once across, you can buy a sole leather one, which you can fling unharmed over the house, for the price of a swell Saratoga who bursts his buttons with every breath he draws. You want a big shawl and a strap, a water-proof walking-dress, and the basque is the most convenient style, as lolling in your state room you can replace it with flannel jackets. Never undertake to wear a linen or muslin nightgown, for besides the liability of something happening in the night, salt air has an unpleasant effect on a linen night-gown. Flannel is the thing, for you are forever getting up to see if the latitude agrees in any way with your longitude, and flannel night-gowns are splendid! Then you provide your satchel with a quart-bottle of S. O. P., into which you infuse a quarter of a pound of strong stick cinnamon. It's the best thing if you're sick and can't eat, and feel that inevitable and horrible deathly weakness. Take a good pull, get on deck, and look at something stationary, if its only a quire of letter paper.

THE GIDDY GUSHER.

Professional Doings.

—Mlle. Rhea has been offered a certainty to visit the Pacific slope in June, but will probably refuse and accompany a party of ladies and gentlemen to Rangeley Lakes on trout-fishing bent. The lady is an expert at angling, and an enthusiastic admirer of the sport.

—J. M. Hill has bought a new play for Denman Thompson. It is of the Josh Whitcomb stripe, but is more dramatic and fuller of strong effects. Mr. Thompson's part is described as being directly within that gentleman's well known character abilities. It will probably be produced next season.

—Mr. and Mrs. Joseph Brooks, Charles Harris, George Logan, representative of the Forbes Lithographic Company of Boston, R. M. Field, and J. H. Barnes, late leading man of Brooks and Dickson's World company, sailed for Europe on the *Britannic* on Saturday. A multitude of friends assemble at the wharf to bid them adieu.

—Bock and Weed's new spectacular play, The Living Age, will be given its first production at the Union Square May 29. The cast will consist of people chosen with a view to their special fitness for the various roles. The scenic effects promise to be very fine, having been designed by the well-known artist, Richard Marston.

—Mlle. Eugenie LeGrand, from the Odeon and Vaudeville, Paris, and who made her American debut as Camille, in Jersey City, recently, will bid for metropolitan favor in a new play at the Union Square May 1. The play, which competent critics have endorsed, is called Solange, and is by George Darrell. The author and a specially selected company will support the star.

—The Rice Surprise Party became the Rice Surprised Party in Cincinnati March 30, when the Sheriff took possession of the box-office at Robinson's and attached the receipts, amounting to $166, on a claim of John B. Drake & Co., proprietors of a Chicago hotel. Manager Rice, in a card to the public, disclaimed all liability in the matter; but, to avoid trouble, he settled the claim, and the receipts were refunded.

PROVINCIAL.

What the Player Folk are Doing All Over the Country.

BOSTON.

The week just closed has been one of activity. Mr. and Mrs. W. J. Florence made their second appearance this season at the Globe, in Ticket-of-Leave Man, and, to my surprise, business has not been up to the standard. In these days of melodramatic revivals, the Ticket-of-Leave Man is the style of play that should suit the general taste; but the Florences have been so many years identified with the Mighty Dollar that the people do not care to see them in anything else. I am positive that, had Mighty Dollar been put on last week, the business would have equalled that of the last presentation of the play at this theatre. Mr. Florence is so thoroughly en rapport in Bardwell Slote that it is difficult to imagine him in any other character. Yet Bob Brierly is a performance of rare excellence. Mrs. Florence played Em'ly as only Mrs. Florence can. It was full of spirit and animation. Mr. Harris, as Hawkshaw, did nobly. Ethel Greybrooke made many admirers by her excellent acting of May Edwards. Mr. Pike was very successful as Melter Moss; but Annie Ellsler was too ladylike as Sam Willoughby. While she looked the part to perfection, she failed to meet the requirements of the role. The remainder of the cast averaged from good to bad. The setting of Bellevue Gardens was a gem in its way. This week, Salsbury Troubadours, presenting Green-Room Fun for the first time in this city; Haverly's Minstrels 10th; Claude Duval 17th.

The False Friend attracted many admirers to the Museum last week. The acting of Fanny Morant as Lady Ogden is a masterpiece. The death scene is one of the most realistic bits of art I have ever witnessed. The setting and mounting of the play is perfect in harmony and detail. On Saturday evening, Mr. Warren was honored with a crowded house at his benefit. London Assurance was played with a great cast, the beneficiary assuming his unequaled role of Sir Harcourt Courtly. William Seymour and wife (May Davenport) volunteered as Dolly Spanker and Grace Harkaway. Monday evening, Mrs. Vincent's benefit—Suil-a-Mor, with Dion Boucicault as the O'Dowd. The theatre was packed with the many admirers of the lady who has served for thirty years as one of the attractions at the Museum. April 8, Patience, revived for the benefit of Sadie Martinot. Lester Wallack in Rosedale 10th. Rhea and Sol Smith Russell will close the season.

Carncross' Minstrels did a good business at the Gaiety, and their performers were of a superior order. This week, Rooms to Rent.

At the Park good old melodrama, in the shape of Lights o' London, flows smoothly on. I heartily rejoice at the success which has thus far been attendant upon the revival of melodramatic plays. The public in fact never tired of them; but the market was so flooded with musical spectacles, opera bouffe, comic opera and sketch absurdities, that a good, ringing old drama had no show. But a sudden revolution has taken place, and good legitimate actors will find opportunities to display their talents. Lights o' London is not one of the best of plays. Traces of inexperience are visible. But there are striking qualities, consisting of well-composed scenes and a bright dialogue. The character of Seth Preene is drawn with a firm hand, being picturesque in effect. F. F. Mackey takes the character, and is seen to very great advantage. His make-up and style were just what were wanted, while his lines were given with fine effect. Ed Thorne has but few opportunities as Harold, the character not calling for any powerful acting; but what Mr. Thorne did was thoroughly natural and good. Ed Buckley has lost none of that dash and spirit which characterized his former efforts in this city, and in the present instance fully came up to the mark. Louise Sylvester played Mrs. Jarvis with her usual vivacity and humor. Ellie Wilton was pleasing as Bess, and little Carrie Elberts gave a performance of wonderful talent for one so young. The remainder of the cast was fair. The scenery was beautiful and effective. Lights o' London this and next week.

Fun on the Bristol did a large business at the Howard Athenæum last week. John F. Sheridan is the life of the performance. His acting as Mrs. O'Brien is irresistibly droll. This week, Barry and Fay in Muldoon's Picnic.

Items: Clara Louise Kellogg is at the Parker House.—Miss Annie Louise Cary was in the city one day last week to say good bye to her nieces, who have sailed for Europe.—Blanche Corelli sailed in the *Marathon* on Thursday.—J. B. Mason, accompanied by his mother, will sail June 3.—The largest advance sale of seats at the Museum for many years has been for the past two weeks, on the occasion of the benefit of Mr. Vincent.—Jane English, the mother of the late Lucille and Helen Western, who is now an inmate of the Forrest Home, is at present visiting her son-in-law, James Herne, in this city.—Mrs. Jane Parker has been refused admission to the Forrest Home on the ground of scarcity of funds.—John Mackey, John Ince, Murray Woods, Mr. and Mrs. Fitzpatrick and others contributed to the evening's entertainment at the Elks' Social a few evenings since.—Mrs. W. L. Ayling has returned from Chicago, and is at present in this city.—Maurice Strafford, of the Museum, has received offers from W. H. Gillette for next season.—John A. Stevens, will not renew his lease of the Windsor Theatre. There is no money for anybody in the place.—Lillian Brown, late of the Jollities, is at her house in the Highlands.—Charles Atkinson is negotiating with Harrigan and Hart to present Squatter Sovereignty at the Casino during the coming Summer.—Fanny Brown has received offers from George T. Elmer for the Widder in Danites, and from H. M. Ellis for Topsy.—Rosa France, who plays Ned in The World, at the Boston, is a daughter of Rachel Noah (Mrs. Shirley France).—Annie Proctor, also of this theatre, is a daughter of Joseph Proctor.—George Fawcett Rowe was in the city on Saturday.—Fred Burgess, manager of Neil Burgess, was in the city on Saturday. Neil will play the Widow at the Gaiety 24th. It is the intention of Mr. and Mrs. Neil Burgess and Mr. and Mrs. Stoddart to pass the Summer in Europe.—A dinner complimentary to J. W. Collier was given at Parker's on Thursday last. Mr. Florence was among the guests.—Gus Williams comes to the Howard in May. It is rumored that Den Thompson and Neil Burgess will double up next season, appearing in a play adapted to their own peculiar abilities.—Sadie Martinot has resigned her position at the Museum and is now in New York. Miss Martinot has been engaged by D'Oyly Carte for next season, and will play Angela (Patience) in London.—Negotiations are pending with Mrs. Langtry to appear in America in Fawcett Rowe's play of Beauty.—No more theatrical performances at the Windsor Theatre for the present—probably not this season.—Charles R. Thorne was in the city last week, having played Armand in Camille. Marie Prescott personated the title role.—Ada Gilman will play Rosa Leigh in Rosedale next week, Sadie Martinot having withdrawn from the Museum company.—George R. Parks, a most valuable actor, and a member of the Boston Theatre company, is engaged at the Museum for next season.—Eugene Eberle and Charles Kent, late of the Rossi company, are at the Boston Theatre.

CHICAGO.

McVicker's Theatre (J. H. McVicker, ger): The second week of the Hanlon-Lees has shown no abatement in the crowds that have flocked to see them. On Monday Mme. Gerster and the Strakosch Opera company commence a week's engagement.

Grand Opera House (John A. Hamlin, manager): Youth still holds its own, and the piece now runs smoothly and is played in reasonable time. If the same bill does not draw paying houses The World will be put on during next week, the last of the engagement.

Hooley's Theatre (R. M. Hooley, manager): Two Orphans still retains its hold on the public, and the house has been well filled at each performance. The Louise of Miss Claxton is too well known to need comment; but the Jacques of Charles Stevenson is bad enough to make us wish the Chevalier would kill him in earnest. Mr. Stevenson looks and acts like a mild and gentle Sunday school teacher, never for a moment realizing the character he assumes. Miss Vaders, as Henriette, has acted with such power that she has nightly received a call before the curtain. Fanny Davenport begins an engagement of one week on the 3d opening in School for Scandal.

Haverly's Theatre (J. Fitzsimmons, assistant manager): Mr. Booth renewed his old-time triumphs in this city by his admirable rendition of the wily Cardinal and the Prince of Denmark. The audiences have been large and enthusiastic, the public showing unmistakeably that absence has but augmented their admiration for the great tragedian. Next week Mr. Booth appears in Macbeth, Othello, Merchant of Venice, Hamlet and Richelieu, closing his engagement with The Fool's Revenge. The company in support of Mr. Booth, with the exception of Bella Pateman, is not at all up to the requirements of the repertoire.

Olympic Theatre (James Meade, manager): M. B. Leavitt's All-Star Specialty company has given a good olio performance, and, in consequence, has had large audiences. Harry Miner's Comedy combination comes 3d for a week.

The Academy of Music (Dan Shelby, manager): A capital olio, in which Harry G. Richmond, a clever comedian, is particularly good, and a sensational drama, with Sid France as star, has filled this house.

The Lyceum (James Edwards, manager) and the Criterion (J. E. Engle, manager) may be said to cater to a clientage all their own, for, no matter what else is going on at the other theatres, these two houses can give a good engagement to a full auditorium every night.

Items: The Grand Opera House has secured The Snake Charmer, which will be given shortly, with Catherine Lewis, Lily Post, John Ince, and other well-known singers in the cast.—Louise Lord has arrived in town to defend her property against the attachment suit of the Madison Square Theatre for damages arising from her performance of Hazel Kirke without permission.—D. Dalziel is responsible for the new magazine, *The Player*. The company now playing in Youth is the Boston Theatre company, not Boston Ideals, as the types made me say last week.—It is currently reported that the owner of Haverly's Theatre has placed the building in the hands of a real estate agent for immediate sale. This, of course, will not affect the lease of Mr. Haverly.—Roland Reed was in the city on March 29, and spoke in high praise of his new play, Cheek. He opens in it at Hooley's in May.—Willie Edouin's Sparks company is underlined at Hooley's for 10th.—Mitchell's Pleasure Party follow the opera at McVicker's.—Marie Wilkins resigns her position with Kate Claxton at the close of the week here, and returns to New York.—Robson and Crane follow Mr. Booth at Haverly's.—J. H. McVicker arrived from New York on the 1st to take a look around.—Bliss Whittaker has reconsidered his determination to leave the box-office of Haverly's, and will remain and deal out the pasteboards as usual.

NEW ORLEANS.

Academy of Music (David Bidwell, manager): The Eric Bayley Comedy company began a week's engagement March 26th in Burnand's comedy, The Colonel. The play is considered here a rather clever satire on the æsthetic craze and an entertaining comedy. Mr. Bayley is not a success as the good-natured, practical colonel. Business has been very fair throughout the week. April 2d, Charles E. Ford's Comic Opera company came for two weeks and will conclude the season at this theatre.

St. Charles Theatre (David Bidwell, manager): The Michel Strogoff party concluded their season April 1st. After this date the theatre closes its doors for the summer. There is nothing new to say about this play or company. The only thing in the way of novelty introduced is the dancing of Etheria, who allows herself to be occasionally pulled up to the flies by wires (supposed to be invisible) attached to her back. This feature is not an additional attraction. Many of the members of the company have been suffering with severe colds during the week. Towards the close of the engagement the number of the ballet was greatly reduced. This was owing possibly to the very material falling off in the business from the first week.

Item: There are rumors of a slight change in the arrangements of the pool of the three theatres here for next season. It is said the effect will be a more personal management of the affairs of the Grand Opera House by its present lessees, Messrs. Connor, Brooks and Dickson.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): With the disadvantage incidental to the Lenten season, Janauschek's engagement was scarcely as profitable, as the merit of the famous tragedienne warranted. Mother and Son, judging by the patronage accorded its rendition, has apparently taken a strong hold upon the amusement public. Harry Rainforth's efforts in low comedy roles were well received, and were productive of considerable mirth. There has been exhibited during the past few weeks a lack of attention to the minor details of stage setting, which Manager Miles presence will no doubt rectify. Bartley Campbell's Galley Slave will be the current attraction, followed 10th, by the Original Big Four. Vokes Family week of 24th.

Robinson's Opera House (R. E. J. Miles, manager): Weakened perceptibly by the withdrawal of Carrie Perkins and the indisposition of Rose Temple, who is suffering from an attack of malarial fever, Manager E. E. Rice and his Surprise Party have reason to congratulate themselves upon their success during past week. Dixey is the mainstay of the party, and his Bunthorne and Prof. Syntax are simply inimitable. Nellie Prescott of the company has been promoted to the vacancy caused by Carrie Perkins' absence, and is improving steadily. Troupe remains present week, giving Patience, Mascotte, Billee Taylor and Babes in the Wood. Haverly's Strogoff underlined for 10th.

Heuck's Opera House (James Collins, manager): There may be (and to qualify this bold assertion the writer adds "possibly,") one or even more plays that, for absurdity of dialogue and utter impossibility of situation, will remotely compare with '49, but thanks to the merciful desperation of "Providence," your representative has up to this date escaped their inflictions. The programmer should be indicted for illiteracy as well as for his reflection on the feminine sex, denoting as he does the phenomenal fact that Carrots is "a Red-Haired Waif, but a True Woman." The capitals were exhausted at this stage, and the members of the support were obliged to content themselves with small type. The Knights (George and Sophie) were originally booked for current week, but have been replaced by Sam Devere, the banjoist, in Jasper. Hyde and Behman's Muldoon Blunders company underlined for week of 10th.

Coliseum Opera House (James E. Fennessy, manager): Jim Fennessy has been promoted by Mr. Heuck to the sole management of his resort, and the habitues of the Coliseum are rejoicing. Miner's Comedy Four terminated a remarkable profitable week 1st. The Little Four and Carrie Swain won considerable applause, and proved prime favorites. Murphy's Dream, with the Comedy Four in the leading roles, was an attractive afterpiece. Langdon and Allison's Dramatic and Novelty troupe will fill out the present week, followed, 10th, by a vaudeville programme of unusual excellence. The season here will in all probability close about June 15.

Items: During the performance of Cinderella at School, at Robinson's, March 30, by the Rice Surprise party, the receipts, amounting to $166, were attached by the sheriff, at the instance of John B. Drake and company of Chicago. The trouble, which has since been satisfactorily adjusted, originated from an unpaid hotel bill, for which Manager Rice disclaimed all liability.—Manager Fennessy, of the Coliseum, returned from Chicago March 30, and promises an exceptionally strong specialty programme for week beginning 10th.—Uncle John Robinson's Circus, with Dan Rice as master of ceremonies, inaugurate its season in this city during week of 10th, and has been materially strengthened by the accession of Bob.—Fred Englehart, who pilots the remains of the monster whale throughout the country, has been in the city since the 27th ultimo.—Jack Robinson and his brother Gil presented Imre and Bolossy Kiralfy with a diminutive Shetland pony 27th.—Adelaide Thornton, the actress, and wife of Paul Nicholson, business manager of the Surprise Party, has been enjoying the beauties of the Paris of America during the week just lapsed.—Manager Miles returned from the East 31st.—George Miller, the *acant courier* of the Galley Slave company, arrived 28th; Phil Irving, acting in same capacity for Langdon and Allison's troupe.—Carrie Perkins, whose dashing costumes and handsome physique have long been prominent features of the Surprise Party, has, owing to some trouble with the remainder of the troupe, retired from the organization, and Nellie Prescott has been entrusted with her roles.—Z. H. Taylor, the efficient leading man of the Janauschek combination, injured his leg severely while in attendance at the matinee 29th, at Heuck's, and has since been incapacitated from active service.—Business Agent Strickland, of Manager Haverly's staff, arrived here 31st, en route from New York to San Francisco.—Hugo Lindau, a local tenor of some note, has signed with Managers Wetherell and Pratt, of the Abbott company, for four years, dating from August next.—The Surprise Party has been seriously weakened by the illness of Rose Temple since 29th. Miss Cohen, of Miles' Juvenile company, sang Josephine (Miss Temple's part) in Pinafore satisfactorily 1st, and Mrs. E. Aiken, of the regular company, assumed the role of Niobe in Cinderella at School in creditable style the preceding evening.—McIntyre and Heath, of the recently disbanded McIntyre, Belmont and Heath Minstrel company, will accompany John Robinson's Circus present season.—Martha Wren (Mrs. James Collins) is engineering a charitable entertainment, to occur at Blanchester, Ohio, during present week.

PHILADELPHIA.

Chestnut Street Opera House (George K. Goodwin and Fred Zimmerman, managers): It was only a fair audience that greeted Anna Dickinson on Monday night, when she trod the stage as Hamlet. It was a critical audience, however, and didn't enthuse very much over the fair Anna's acting. It doesn't require any very elaborate criticism to dispose of Miss Dickinson's Hamlet. In brief, she may understand what she is talking about; but if so, nobody would know it from hearing her.

Haverly's (W. H. Morton, manager): Haverly's Opera company, which opened so badly in the Mascotte, showed great improvement towards the end of the week. Miss Melville, who was sick on the opening night, recovered sufficiently to give life to the opera as Bettina. The members work together much better than at first. The World 10th, which is expected to run for some time.

Walnut (George K. Goodwin and S. F. Nixon, managers): John Habberton's rather pleasing play of Deacon Crankett was produced on Monday night.

Arch (Mrs. John Drew, manageress): Willie Edouin is making lots of fun this week with his Dreams, and Alice Atherton is helping him to keep it up.

Lyceum (T. H. Hall, manager): Youth continues to good houses.

Items: The Academy and the Opera House will buck against each other next week on the opera question. At the Academy Max Strakosch appears for six performances with Gerster, Kellogg and the rest. At the Opera House Maurice Grau will bring out the lighter operas. It is a tussle between Italian and French.—Mapleson's troupe came over from New York 4th, and produced L'Africaine.—The variety theatres are doing splendid business. The National this week has Nick Roberts' Humpty Dumpty, and the Grand Central Hyde and Behman's Specialty company. The American is playing Pink Dominos, with a female minstrel appendage.—Carncross' Minstrels, after their Boston engagement, returns for a few days to their Eleventh Street house 10th.—A Tale of Two Cities and Caste are the attractions at Woods.—At the Eighth Street, Ranche No. 10 continues. It is a sensational play, but very good of its kind, and Harry Meredith as the Twin Brothers pleases the boys immensely. There is some very fine scenery.—Rice's Surprise Party appears at the Walnut next week.—Charlie Mendum, Anna Dickinson's manager, says he did splendidly until he struck New York.

BALTIMORE.

Ford's Opera House (John T. Ford, proprietor): Thatcher's Minstrels closed an exceptionally good week's business on Saturday night. The company is a strong one, and embraces some first-class burnt-cork comedians and excellent musical artists. Thatcher himself is one of the cleverest of minstrels. Rhea opened on Monday night in Adrienne, and during the week will appear in Much Ado About Nothing, Diane de Lys and Camille. Next week, Minnie Palmer.

Holliday Street Theatre (J. W. Albaugh, manager): Maggie Mitchell did the biggest business done here since Lent began. The Little Savage was given for the first time in this city, and was a success. B., W., P. and W.'s Minstrels began a week's engagement to very fair house Monday night. Next week, the Harrisons.

Monumental Theatre (Ad. Kernan, manager): Dick Roberts had a fairly good week with his H. D. This week, the Bartholomew-Maffit Pantomine troupe.

Front Street Theatre (Daniel A. Kelly, manager): Last week Fanny Herring appeared in her own version of the time honored Jack Sheppard. A good olio preceded the drama. This week, Frank Frayne.

Items: The Bijou Opera company opened to fair House at the Academy of Music on Monday night in The Snake Charmer, with Catherine Lewis and Maurice McCreery in the cast. Olivette and the Mascotte will be presented during the week. Next week, Only a Farmer's Daughter.—Strakosch begins a season of opera at the Academy of Music 19th.—Kellogg will farewell again; this time in opera.—H. A. D'Arcy, ahead of Only a Farmer's Daughter, was in town Sunday.—The matinee benefit for the Actors' Fund has been postponed.

ST. LOUIS.

Grand Opera House (John W. Norton, manager): John McCullough appeared during the week in Virginius, Jack Cade, The Hunchback and The Gladiator. Miss Dreher's debut, on Thursday night, as Julia, was a great success. She is handsome and talented. McCullough was not good as Master Walter, but John W. Norton was at his best as Sir Thomas Clifford. Le Voyage en Suisse 3d.

Olympic Theatre (Charles A. Spalding, manager): The last week of this famous old house has been filled out most pleasantly by Robson and Crane in Forbidden Fruit and Our Bachelors. The house will close its doors and its existence April 2d and Sharps and Flats will be the closing bill. The work of tearing down will begin Monday and the new theatre will open September 9th with Joe Emmet.

People's Theatre (W. H. Smith, manager): Hyde and Behman's company have done a fair business their olio being excellent. Mayo opens in Davy Crockett 2d.

Pope's Theatre (Chas. R. Pope, manager): Kathi Schratt, the talented German actress, had a successful week, a large number of American as well as German auditors enjoying her performances in Divorcons, The Cricket, Lorle and The Tight-Rope Walker. Jno. A. Stevens Jolly Bachelors company 3d.

The Elks' Benefit: St. Louis lodge of Elks, No. 9, had a very fine affair at the Grand Opera House Thursday afternoon, March 30. The house was brilliantly decorated, and was crowded with a refined and intelligent audience. The principal features were the quarrel scene from Julius Cæsar, by John McCullough, John A. Lane and company; the comedietta of Faint Heart Ne'er Won Fair Lady, by Mr. and Mrs. John W. Norton and company; the first act of Twelfth Night, by Robson and Crane and company; specialties by the Hyde and Behman company; a splendid recitation by Manager Charles R. Pope; a xylophone solo, by LeGrand B. White; a cornet solo, by James Stevens; vocalism, by Misses Cooke and Ella Montijo, and selections by Prof. Maddern and orchestra. The stage direction was by John W. Norton, the general charge of the affair being under Col. John A. Cockerill, of the *Post Dispatch*, both gentlemen acquitting themselves with credit.

Items: E. E. Zimmerman, treasurer of Pope's, had a big benefit March 25. The Double Marriage was given by the Claxton Company, and between the acts Charles Stevenson, on behalf of the employes of the house, presented the popular treasurer with a fine gold watch and chain.—Two of the most popular men in the theatrical profession, George McManus, treasurer of the Grand Opera House, and Harry Noxon, treasurer of the People's Theatre, are up for bespeak" nights. The former takes his benefit May 5, when Rooms for Rent will be given. The latter will present Adams' H. D. as an attraction 29th.—Marie Geistinger will return to Pope's 10th.—It is rumored that at the close of the present season Ed E. Zimmerman will sever his connection with Pope's Theatre. This will be a matter of deep regret.—Robson and Crane have purchased outright Boucicault's Forbidden Fruit, paying $9,000 for the comedy.—Minnie Maddern, the new soubrette and ingenue, will open next season at Pope's. She is the wife of Le Grand B. White, the xylophonist at Pope's.—Regarding the coming Summer season in St. Louis, arrangements have been perfected as follows: Uhrig's Cave will open under John J. Collins' management May 29, in Passing Regiment. This will be followed by Odette, then Ford's Comic Opera will open their season with Mlle. Lucetta, May Stembler, George Denham, E. Fitzgerald, and a full company and chorus in Claude Duval, Manola, Snake Charmer, Billee Taylor, Mascotte, etc.—The Pickwick will open under Edward E. Rice's management May 15. The Hess Opera company and Rice's own combination will fill out the season.—Lawrence Barrett in Pendragon will succeed the Hanlons at the Grand Opera House.—Mr. and Mrs. Geo. S. Knight will appear in Baron Rudolph at the People's 9th.

BROOKLYN.

Haverly's Brooklyn Theatre (E. S. Keys, manager): Haverly's Mastodons packed the house Monday night. Next week, Joe Emmet.

Park Theatre (Col. W. E. Sinn, manager): Widow Bedott drew a good house Monday. Next week, Mary Anderson.

Grand Opera House (N. Norton, manager): Two Orphans is the magnet this week. Annie Ward Tiffany, Frank Roche, Pauline Markham, George W. Thompson, Walter Lennox and Charles Jordan are the principals. Next week, Marie Prescott.

Hyde and Behman's Theatre (E. C. Gooding, manager): Rice's Evangeline to great business. Next week, Thatcher's Minstrels.

Items: The matinee for the Actors' Fund benefit was well attended Monday afternoon. All the professionals in town participated. The entertainment was conducted by the various managers. Mr. Keys was assigned the post of honor, in the box office. Col. Sinn did the heavy business very creditably in the front of the house. Walter Sinn did the agreeable at the gate. Messrs. Hyde and Behman were assigned the enviable positions of head ushers; but when called to the scratch they failed to serve, and compromised by buying a box and engaging substitutes. The announcement of James Gordon Bennett's contribution to the Fund was received with cheers.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Brooks and Dickson's World this week. Neil Burgess next week.

ALABAMA.

MOBILE.

Mobile Theatre (T. C. DeLeon, manager): Eric Bayley's Comedy company in The Colonel March 25 to a good house. C. L. Davis 27th to a small audience. Ford's Comic Opera company 31st and 1st.

MONTGOMERY.

Montgomery Theatre (G. F. McDonald, manager): Ford's Comic Opera company in Billee Taylor March 31 to large and well pleased audience.

COLORADO.

DENVER.

Tabor Grand Opera House (W. H. Bush, manager): The World company closed here March 25, the week's receipts amounting to $6,000. Week of 27th Callender's Minstrels, opening to largest first night ever seen in this city; over $1,000 in house. Milton Nobles in Interviews is the next attraction. He is a strong card here.

Palace Theatre (Ed. Chase, proprietor): Arrivals: Ed. Banker, Florence Wells and Katie Zanfretta. Pretty Milliners is the afterpiece. Large business.

Item: Gus Frohman promises to give us all the Madison Square successes in due season.

CONNECTICUT.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): Salsbury's Troubadours March 28 to a big house. All at Sea 30th to a well-pleased audience. Authony and Ellis' U. T. C. 31st to a good house.

Item: Manager Delavan offers the use of this house to any company that may wish to benefit the Actors' Fund. Score one for him.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): Troubadours March 27 in Green-room Fun, an undoubted hit; fine business. Collier's Banker's Daughter 29th to good business. Nat Goodwin and his talented wife 30th in Member for Slocum and 31st in Hobbies, to fair houses. Booked: Den Thompson 5th.

Grand Opera House (C. Peck, proprietor): Alex. Caufman returned March 28 and 29 as Lazare, but closed the house the second night on account of scant audience. Stoddard lecture 30th, to good house. Clarke's Two Orphans combination in two performances 1st to good business. Coming: Old Shipmates 3d; Danites 7th; Thatcher's Minstrels 8th.

New Haven Opera House (Minnie Cummings, lessee): Closed during week. Happy Hour Club 10th.

American Theatre (Press Eldridge, manager): Variety to good business.

Item: Bronson Howard witnessed his new play, Greenroom Fun, March 27, at Carll's.

WATERBURY.

Opera House (Jean Jacques, manager): The Goodwin's in Member from Slocum March 29 to good business. Collier's Banker's Daughter 31st to large house. Booked: Den Thompson 7th; Frank Mordaunt 11th.

DELAWARE.

WILMINGTON.

Opera House (Jesse Baylis, manager): Banker's Daughter March 27 to fair house. Royal Bell-Ringers, under the management of the Young Men's Republican Club, to the most select house of the season; receipts $1,000. Hyde and Behman's Specialty company 31st to large house; Edouin's Sparks company 1st to six hundred people; show fair. Booked: Geo. Thatcher's Minstrels 3d; Palmer-Graham company 8th.

DISTRICT OF COLUMBIA.

WASHINGTON.

Ford's Opera House (John T. Ford, manager): Mlle. Rhea's engagement last week was a brilliant success. As Adrienne, Beatrice and Camille, she was very charming. The company render very good support, especially J. N. Gotthold. His Benedict was a most artistic performance. Rhea returns on Tuesday, and gives matinee performance of Camille for benefit of Mrs. Sergeant Mason and "the baby." Mr. Ford gives the theatre, and the gross receipts are given to the beneficiares. The Tourists 10th.

National Theatre (John W. Albaugh, manager): B., W., P. and W.'s Minstrels last week. Maggie Mitchell this week, opening in Little Savage. Joseph Jefferson 10th.

Capital Theatre (Jake Budd, manager): Standing room only last week. New York Irish Comedy company this week.

Items: The Guernsey Listermann Concert company at Lincoln Hall 10th.—Forepaugh's Circus 6th, 7th and 8th will draw in spite of Holy Week. Washington never "goes back" on a circus.—Mlle. Rhea has received a great deal of attention from prominent society people.—President Arthur attended the performance of Adrienne Saturday evening, and went behind the scenes to compliment the star. It was his first appearance at a theatre this season. Very handsome plaques with Rhea as Adrienne were given to the ladies.—Mr. Gotthold made his debut in this city with an amateur company in 1863.

GEORGIA.

AUGUSTA.

Augusta Opera House (N. K. Butler, manager): Smith and Mestayer's Tourists March 28 to large house.

ATLANTA.

DeGive's Opera House (L. DeGive, manager): Ford's Opera company in Mascotte week of March 27 to fair business.

Items: Mr. DeGive has instructed his architect to prepare plans for improvements at the Opera House. He contemplates opening on the east side another extra large stairway, which will make the fifth exit from the theatre; also another lobby. Two large doors will open from the parquette and dress circle on this lobby. A separate ticket office will also be added for the gallaries. Besides this, a broad balcony will be constructed at the front and rear.

MACON.

Ralston Hall (Turpin and Ogden, managers): Hazel Kirke March 25, with matinee, to fair attendance; matinee poorly attended; dollar a ticket too high for us. Negotiotians pending for a return date this month. Ford's Opera company in Mascotte 28th to good house. Alvin Joslin 30th to good house. Snelbaker's Majestics have written for dates.

ILLINOIS.

BLOOMINGTON.

Opera House (Tillotson and Fell, managers): Only a Farmer's Daughter was given to a large audience March 30. Misses Cherie and Welby were exceedingly well received. Booked: B. McAuley 14th; Hassenwinkle's Dramatic company 21st and 22d.

Durley Hall (Tillotson and Fell, managers.) Booked: Frederick Warde 11th and 12th; Hyde and Behman's Star Specialty company 27th; John McCullough 29th.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Wilbur Opera company in Mascotte, March 30. Booked: Farmer's Daughter, 3d; Big Four, 5th.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Rentz Minstrels March 28 to a large audience. My Geraldine 29th to a large house. Booked: Child of State 8th; B. McAuley 11th; Twelve Jolly Bachelors 15th; G. S. Knight 17th.

ROCKFORD.

New Opera House (J. P. Norman, manager): Remenyi came March 27 and gave a very enjoyable concert to a fair audience. Cartland-Murray company 3d for one week. The World 17th and 18th.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Hess' Opera company March 24 and 25, matinee 25th, to good business. Opened in Chimes of Normandy, and followed at matinee with Olivette, and closed with the new opera by Calvin Lavalle, entitled The Widow. C. R. Gardiner's Only a Farmer's Daughter, with Adelaide Cherie, 31st for the second time this season. Robson and Crane 4th and 5th in Our Bachelors, and Sharps and Flats. Hoey and Hardie's Child of State pays a first visit to this city 7th; Fred Warde follows 8th and 10th, Janauschek 12th, and Barney McAuley 13th.

INDIANA.

CRAWFORDSVILLE.

Opera House: Harry Deakin's Liliputian Opera company gave Jack the Giant-Killer March 22 to fair houses, both matinee and evening. Smith's U. T. C. 25th to the largest house ever seen in our town. Booked: Frank Mayo in Davy Crockett 30th; Wilbur Opera in Mascotte 31st; Only a Farmer's Daughter 1st.

FORT WAYNE.

Academy of Music (J. Scott, manager): Wilbur Opera company in Mascotte March 27 to a large house. Hess' Opera company in Chimes of Normandy 31st to an audience composed of the elite, and filling the house. Booked: Hoey and Hardie's Child of the State 1st; Smith's Double U. T. C. 3d; Janauschek 8th.

FRANKFORT.

City Hall (Fisher and Smith, managers): Lester combination in Good as Gold, March 27, to medium business. Boston Ideal U.T. C. booked for 17th.

Item: Hattie Bernard, of the Lester company, has returned to Chicago on account of ill health.

KOKOMO.

Opera House (H. E. Henderson, manager): Smith's Double U. T. C. March 30 to a good house. Gardiner's Only a Farmer's Daughter comes 4th; Abercrombie's U. T. 18th.

Items: Will P. Dane, late of the Seymour U. T. company, is at present in this city.—For the benefit of agents, professionals, etc., your representative has a neatly bound two years' file of THE MIRROR, which they may consult at pleasure.

PERU.

Concord Theatre (L. M. Clark, manager): Deakin's Lilliputians March 29 to a small house. Donovan's Tennesseeans 30th to a slim audience. Booked: Gorton and Benjamin's New Orleans Minstrels 7th.

RICHMOND.

Grand Opera House (Dobbins Bros., managers): Wilbur's Opera company in Mascotte March 25 to a large and delighted audience. Frank Mayo in Davy Crockett 27th; 2,999th performance of the character by star. Minnie Palmer 28th; second visit of season; business excellent. Janauschek billed for 7th.

Phillips' Opera House (N. L. C. Watts, manager): Smith's Double U. T. C. comes 5th.

TERRE HAUTE.

Opera House (H. M. Smith, manager): My Sweetheart March 27 to good business. Hess' Opera company presented Olivette and Chimes of Normandy 28th and 29th to light business. Frank Mayo in Davy Crockett 1st to good business. Booked: Wilbur Opera company 6th.

Items: The Litta Concert company is booked for Dowling Hall 8th.—John Robinson's Circus billed for 19th.—The F. G. White Dramatic company disbanded at Clinton, March 28. The company was playing a version of Hazel Kirke, and Marc Klaw, the Western agent of the Madison Square Theatre, telegraphed White that if he attempted to present the play at Sullivan, as advertised, he would be served with an injunction.

IOWA.

BURLINGTON.

New Opera House (George A. Duncan, manager): Only A Farmer's Daughter March 27 to a full house, composed of the best people of the city. The star and company were warmly received. Fred Warde in Virginius 1st to a large and delighted audience. Booked: Furnished Rooms combination 5th; Harry Webber in Nip and Tuck 8th.

Grimes' Opera House (R. M. Washburn, manager): Robson and Crane billed for 7th.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager): Milton Nobles Dramatic company came March 23 to fair business. Fay Templeton Opera company 25th to crowded house. Phosa McAllister 27th and 28th to poor business. Booked: Annie Pixley 31st; Swedish Quartette 1st; Hyde and Behman's Comedy company 3d; Duprez and Benedict's Minstrels 7th.

CLINTON.

Davis' Opera House (E. M. Davis, proprietor and manager): C. D. Hess' reorganized Acme Opera company March 17 to a good house. Genevieve Rogers, supported by the Frank Aiken company, gave Maud Muller and Ticket-of-Leave Man 27th and 28th to small audiences.

Music Hall (Milo Smith, proprietor and manager): McBride's Novelty company have been playing a week to good houses. Booked: Remenyi, under the auspices of the Presbyterian Church, 1st.

Items: A company has been formed here which proposes to build one of the finest opera houses in the West.—The Grand Pacific Circus will exhibit here April 29.—A large party from here attended there presentation of Hamlet, by Edwin Booth, in Rock Island, March 23.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Cartland-Murray combination March 27 for one week, in Fanchon, Child of the Alps, Romeo and Juliet, Poor Nance, Camille and Constable Hook to fair business. My Partner comes 3d; B. McAuley 6th; Tom Keene 7th.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Frederick Warde March 24, 25 and matinee to fair business. Booked: T. W. Keene 3d and 4th; My Geraldine 5th and 6th.

Academy of Music (Wm. Foster, manager): Harry Webber in Nip and Tuck March 27 to crowded house. Booked: John McCullough 14th and 15th.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Booked: My Partner 7th; My Geraldine 7th: Corinne Merriemakers 12th.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): W. H. Powers' My Geraldine company appears March 30; advance sale good. Frederick Warde in Richard III and Othello 3d and 4th; Robson and Crane in Our Bachelors 6th, Janauschek 14th. Manager Hughes is rapidly filling time for next season.

Gibbons' Opera House (P. Gibbons, proprietor and manager): Zera, sleight-of-hand performer and gift takir, March 25 to light attendance. Nothing booked for an early appearance.

Items: Quite a number of our people went to Burlington 24th to see Booth as Hamlet. His canceling date of 25th here was a great disappointment.—Fred Selleck, husband of the lady professionally known as Florence Herbert, has written a play, Child of the Sea, in which his wife will appear next season.

SIOUX CITY.

Academy of Music (W. H. Grady, manager): Oscar Wilde to the poorest house of the season March 20. Fay Templeton in Mascotte 27th and 28th to the largest houses of the season. Phosa McAllister 29th and 30th; Hazel Kirke, No. 2, 5th.

KANSAS.

ATCHISON.

Corinthian Opera House (R. Heim, agent): Milton Nobles in Interviews March 21 to good business; T. W. Keene in Richard III. 27th and 28th to large business; Madison Square company in Hazel Kirke 29th to standing room only; Hyde and Behman's Muldoon's Picnic company 30th to good business. Coming: Holman Opera company 5th.

EMPORIA.

Whitley Opera House (H. C. Whitley, manager): Bartley Campbell My Geraldine March 24; Madison Square company in Hazel Kirke 25th to largest audience ever in the house; Heywood's Mastodons 28th to full house. Billed: Holman English Opera company 10th.

LEAVENWORTH.

New Opera House (D. Atchison & Co., manager): My Geraldine company March 25 to good business; Annie Pixley in M'liss 27th to big business; T. W. Keene in Macbeth 28th to crowded house. Coming: Holman's Opera company 6th.

Opera House (A. F. Wood, manager): Hyde and Behman's Muldoon's Picnic 29th to big business.

TOPEKA.

Crawford's Opera House (Lester Crawford, manager): Madison Square Hazel Kirke March 27 and 28; fair houses. John Dillon as Pittacus Green is immense. Coming: Holman Opera company 7th and 8th.

Lukens' Theatre (S. E. Lukens, manager): Muldoon's Picnic March 29 to a packed house. Baggage did not arrive, and company appeared in traveling dress.

Theatre Comique (W. H. Green, manager): Presents a gorgeous bill nightly.

MAINE.

LEWISTON.

Music Hall (Charles Horbury, lessee and manager): The sale of tickets for the Cary Concert 12th is the largest ever known here. Standing room is now being sold. Booked: Muldoon's Picnic 13th; Denman Thompson May 2.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): Rentz Santley Minstrels will appear 7th and 8th.

City Hall: Two thousand people March 28 to see and hear Ideals in Pinafore; Annie Louise Cary 11th; Boston English Opera company in Patience 13th.

Items: Fifteen hundred seats sold in three hours for Cary Concert.—Frank Curtis returned home March 31.—Abe Leavitt was here 1st.

SACO.

City Hall (A. C. Sawyer, manager): Boston Ideals in Pirates March 29 to very fair house.

MASSACHUSETTS.

AMESBURY.

Merrimac Opera House (Kelly and Woods, managers): Baird's Minstrels March 28 to good house. Booked: Jarrett and Rice with Fun on the Bristol 3d; Butler's Giganteans 6th; All the Rage 13th.

CHELSEA.

Academy of Music (J. B. Field, manager): The Harrisons gave a lively performance of Photos March 31 to very light business. Booked: Jollities 6th; Skiff's Minstrels 10th; All the Rage 11th; Rentz Santly 14th; Barry and Fay's Muldoon's Picnic 17th; Den Thompson 20th; John T. Raymond, 27th.

LYNN.

Music Hall: Ideal Opera company in Pirates of Penzance March 31 to good business. The opera was given by request. Buffalo Bill in the Prairie Waif 1st to a packed house. Coming: Collier's Banker's Daughter 6th; John T. Raymond in Fresh 22d.

Item: John A. Stevens appears in Unknown at the G. A. R. Coliseum 6th under the auspices of the Lynn Reform Club.

LOWELL.

Huntington Hall (H. A. Rugg, manager): The Dime Show had crowded houses all week, giving good variety bill. Booked: Buffalo Bill 3d; Joe Murphy 6th; Emma Abbott in Patience 7th.

Music Hall (Simons and Emery, lessees): All at Sea combination March 29 to fair audience. Booked: My Geraldine 6th; Banker's Daughter 12th.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Baird's New Orleans Minstrels March 29 to an immense business; receipts $660.95. Coming: Sol Smith Russell 5th; Skiff's Minstrels 6th; Barry and Fay's Muldoon's Picnic 11th; All the Rage 13th.

Items: Billy McAllister, late of Haverly's Minstrels, is now one of Baird's end-men.—Chas. H. Bertell, formerly middleman of Whitmore and Clark's Minstrels has accepted that position with Baird's troupe.

WALTHAM.

Music Hall (R. B. Foster, manager): All at Sea company March 28 gave a good performance to small audience. Boston Ideal Opera company 1st in Chimes of Normandy to a large and appreciative audience.

MICHIGAN.

DETROIT.

Detroit Opera House: Mary Anderson's success here was remarkable—not one poor house during the week. Two new plays (to us) were presented, viz.: Galatea and The Daughter of Roland. This week, Mahn's Opera company. Saturday night, Patience—Manager Shaw's annual benefit.

Whitney's Grand: Corinne and company gave fair performances the first half of past week. Mascotte, Pinafore and Magic Slipper were given. The performances were enjoyable. Lee and Rix's Celebrated Case gave that play to reduced prices of admission the latter half of week.

Park Theatre: This week M. B. Leavitt's All Star Specialty company. Manager White has his benefit 10th.

Music Hall: Fisk University Jubilee Singers.

EAST SAGINAW.

Academy of Music (S. G. Clay, manager): Mahn Opera company gave Boccaccio in matinee, March 25, to small house; evening, Patience, to good house. Alice Oates Opera company in Girofle Girofla, 29th, fair house. Sprague's Georgia Minstrels, 1st. John T. Raymond next week.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, lessee and manager): Mahn's Opera company in Patience and Boccaccio to good business, March 27, 28 and 29. Manager Powers has arranged for a re-appearance next season. Strakosch's Opera company 30th and 31st to very poor business—owing to the failure on the part of the management to bring Gerster. The Masked Bride and Il Trovatore were given. Booked: John T. Raymond 3d; Corinne Merriemakers 5th and 6th; Kate Claxton 7th; Templeton Opera company 10th; Aldrich and Parsloe 11th and 12th.

Items: Smith's has run to good business this week.—Ben Cotton and Little Idalene in True Devotion, is the principal attraction.—It is rumored that a stock company is being organized here for the purpose of erecting a new Opera House.

KALAMAZOO.

Kalamazoo Opera House (Chase and Solomon, managers): LaCardo's Gift Show March 25, 27 and 28 to fair business. Big Four combination 30th to light house. John T. Raymond in Fresh to a fine audience.

LANSING.

Buck's Opera House (M. J. Buck, manager): Alice Oates March 28, to small but enthusiastic audience.

MINNESOTA.

MINNEAPOLIS.

Academy of Music: Barney McAuley March 27, 28 and 29 to fair business; stormy weather. Aldrich and Parsloe 31st and April 1 and matinee; Schuyler Colfax lectures 4th; Annie Pixley 5th and 6th; Madison Square company, Hazel Kirke 8th; Thos. Keene 13th, 14th and 15th.

Pence Opera House: Phosa McAllister company March 31 and 1st and 3d; Prof. Martino 13th, 14th and 15th; Renfrew's Pathfinders May 24, week. Snelbaker's Majestics; Harry Deakin's Liliputians; Hyer Sisters coming, but no dates.

Items: W. B. McDowell and wife (Nellie McDowell) have closed Little Idalene company, and returned to Minneapolis.—Phosa McAllister company returned March 31 from their Colorado tour to play a week in Colleen Bawn and Crimson Cord, after which they go to Winnipeg to finish season.—Minneapolis is to have a new opera house.—John L. Saphore, assistant manager of McAllister company, will not accompany the party to Winnipeg, but will remain here.

ST. PAUL.

Opera House (Charles Hains, manager): My Partner company March 28 and 29 drew fine houses; Aldrich and Parsloe met with a flattering reception. Barney McAuley in Messenger from Jarvis Section 30th, 31st and 1st to good business.

MISSOURI.

SEDALIA.

Smith's Opera House (George T. Brown & Co., managers): My Geraldine March 27 by Wm. H. Power's company, to a highly pleased audience.

ST. JOSEPH.

Tootle's Opera House (C. F. Craig, manager): Annie Pixley March 28 to good business; Thos. W. Keene 29th to good house. Booked: Hazel Kirke 1st; Holman Opera company 4th; John McCullough 10th and 11th.

NEBRASKA.

LINCOLN.

Opera House (Ed. A. Church, manager): Duprez and Benedict's Minstrels March 27 to large receipts. Holman Opera company in Olivette, 28th, to large house. Annie Pixley in M'liss was very well received 29th. T. W. Keene appeared 30th. Hyde and Behman's Muldoon's Picnic, 1st. The Swedish Nightingales, 4th. Frank E. Aiken, 17th, week.

OMAHA.

Boyd's Opera House (R. L. Marsh, manager): A crowded house greeted Annie Pixley March 30; she is a great favorite here. T. W. Keene opened for three performances 31st. Booked: The Madison Square company in Hazel Kirke, 3d and 4th; Duprez and Benedict's Minstrels, 6th; John McCullough, 12th and 13th; Jolly Bachelors 21st and 22d; Haverly's Strategists, 24th.

Items: Manager Marsh severed his connection with Boyd's Opera House 1st. He goes to New York this month, where he will remain till September, filling time for a number of houses. His departure is generally regretted. A brother of the proprietor of the Opera House will take his place.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): The Harrisons in Photos pleased a large audience March 29. Billed: Fun on the Bristol 4th; Emma Abbott 6th; Joseph Murphy 7th.

PORTSMOUTH.

Music Hall: Baird's Minstrels March 30 to good house. Booked: Collier's Banker's Daughter 18th; Madison Square company in The Professor 20th.

Franklin Theatre: Ward, Wambold and Pierce to good houses.

NEW JERSEY.

JERSEY CITY.

Academy of Music (W. H. Brown, manager): Hague's British Minstrels, to good houses, March 20th, 21st and 22nd. Rice's Evangeline 23d, 24th and 25th to fair business. House closed week of 3d.

NEWARK.

Park Theatre (Leonard Gray, manager): Mr. and Mrs. Nat Goodwin, in Member from Slocum, ;March 29, drew a good house. Rice's company, with Evangeline and Pinafore, April 30.

ORANGE.

Orange Music Hall (G. P. Kingsley, manager): Hague's Minstrels March 30 to fair house. Gorman's Church Choir company to good houses matinee and evening of 1st.

TRENTON.

Taylor Opera House (John Taylor, manager): Rial's U. T. C. March 27 to overflowing house. Collier's Banker's Daughter 28th to a crowded house. Willie Edouin's Sparks 31st to a fair and well pleased audience.

Item: Business at Opera House for year ending April 1: Number of performances (matinee and nights), 126; average receipts for same, $272 30; average paid admittances, 582. This is a good showing for one of the towns on Marcus Mayer's death route.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manageress): Charles Fostelle in Mrs. Partington, March 27, three nights and matinee. Gus Williams remainder of week in Our German Senator and Prof. Keiser. Both to poor business. Coming: Anthony and Ellis' U. T. C., 3d, 4th and 5th; house closed for rest of week.

Tweddle Hall (Wm. Appleton, Jr., manager): Atkinson's Jollities billed for 3d and 4th, and Boston Ideals for 10th.

Music Hall (George E. Oliver, manager): Emma Abbott comes 3d in Martha.

Levantine's Theatre (F. F. Levantine, manager): Good show and good houses. The Horseshoe Four announced as principal attraction for week of 3d.

Items: Mrs. Leland has been tendered a benefit by prominent citizens, and names the 19th as the date. Albanians will doubtless show their appreciation of the lady's efforts at management. Mrs. Leland has recently returned from New York, where she has been securing additional attractions.—Edwin Booth appears at the Leland, 14th and 15th.

AUBURN.

Opera House (A. Shimer, manager): The Emma Abbott Opera company in Olivette March 30, under management of a Hose company; $700 house.

Academy of Music (E. J. Matson, manager): Geo. Holland in The Colonel March 31 to very poor business; The World 1st to a crowded house. Booked: Gosche Hopper company 3d in 100 Wives; Jay Rial's U. T. C. 5th.

BATAVIA.

Opera House (H. C. Ferren, manager): Hoey and Hardie's Child of the State March 27 to a packed house. Booked: Hyde and Behman's Muldoon's Picnic 5th; Holland's Colonel company 14th.

Item: Hoey and Hardie presented the Richmond Hose company with a handsome silver speaking trumpet, appropriately engraved.

BROCKPORT.

Ward's Opera House (Geo. R. Ward, manager): Coming: Bennett and Moulton's Juvenile Opera company, 10th and 11th.

DUNKIRK.

Nelson's Opera House (F. J. Gilbert, manager): Charlotte Thompson in Jane Eyre March 29 to poor business.

ELMIRA.

Opera House (W. E. Bardwell, manager): Baker and Farron March 30 to good business. Booked: The World 6th; Chanfrau for next week.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Charlotte Thompson gave a fine rendering of Jane Eyre March 28 to a small but enthusiastic audience.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Hi Henry's Minstrels March 28 drew a full house; performance fair. The World combination, No. 2, to a large house 31st; Madison Square Theatre company, No. 2, in Hazel Kirke 6th; Lotta 20th.

ROCHESTER.

Grand Opera House (Joseph Gabay, manager): Baker and Farron March 27, three nights, to crowded houses. They appeared in their new play, Max Muller, 28th, and it proved a success. One Hundred Wives last three nights to fair business. Booked: Hazel Kirke 3d and 4th; Hague's Minstrels 5th and 6th.

Corinthian Academy of Music (Arthur Leutchford, manager): Abbott Opera company March 29 to large house. Booked: Herne's Hearts of Oak 3d, three nights; Jay Rial's U. T. C. 7th and 8th.

SYRACUSE.

Grand Opera House (L. E. Weed, manager): Emma Abbott March 31 and 1st, with matinee, produced Martha, Fra Diavolo and Olivette in a most pleasing manner to extra good business.

Items: D. W. Truss has accepted the position of treasurer under Manager Weed.—Manager Lehnen's lease of the Grand expired 31st.—The new Wieting Opera House will be opened about Sept. 1.—Manager Weed will give the use of the Grand Opera House, for a benefit to the Actors' Fund, to any good company wishing to advance the welfare of said Fund. The offer holds good during the month of May.

TROY.

Griswold Opera House (S. M. Hickey, manager): George Holland's company in The Colonel March 27, 28 and 29 to poor business; Pauline Markham 30th, 31st and 1st in Sea of Ice did not draw largely. Coming: Mrs. Partington Comedy company 3d, 4th and 5th; Gus Williams 6th, 7th and 8th; Hearne's Hearts of Oak 10th, 11th and 12th; Jarrett's Fun on the Bristol 13th; Madison Square Hazel Kirke company 14th and 15th.

Rand's Opera House (Preston and Powers, managers): Gorman's Church Choir company in Patience and Pinafore March 27 and 28 drew largely, as did also Atkinson's Jollities 31st and 1st. Booked: Jay Rial's U. T. C. 3d; Emma Abbott 4th, afternoon and evening, in Olivette and Bohemian Girl.

UTICA.

Utica Opera House (Theo. L. Yates, manager): Brooks and Dickson's World company March 27, 28 and 29 to big business, having an $800 house each night; Anthony and Ellis' U. T. C. 31st to a large audience; Baker and Farron in Chris and Lena 1st to fair business. Billed: Hyde and Behman's Muldoon's Picnic company 7th; Madison Square company in Hazel Kirke.

OHIO.

BELLEFONTAINE.

Grand Opera House (Opera House Co., managers): Mrs. Chanfrau March 29 in East Lynne; 30th Camille; business fair. Coming: Frank Mayo 11th.

CANTON.

Opera House (Louis Schaefer, proprietor): Julia A. Hunt, in Florinel, March 28, to fair business. John A. Stevens' Jolly Bachelors 30th, to good business. Katherine Rogers in East Lynne 31st to fair business. Coming: Mitchell's Pleasure Party 3d.

CLEVELAND.

Euclid Opera House (L. G. Hanna, manager): Lotta's appearance in Bob was sufficient to pack the house nightly last week, and the receipts exceeded those of any previous engagement during the season. Bob is the best play Fred Marsden has thus far produced, and in Lotta's hands an undoubted success. Her support was, as usual, very good. Hess' Opera company 3d; B., W., P. and W.'s Minstrels 10th.

Academy of Music (John A. Ellsler, manager): Effie Ellsler's return to the home of her childhood was the event of chief importance week of March 27, and large audiences were touched by her inimitable performance of Hazel Kirke. The veteran Couldock and balance of their splendid company also won their share of praise. The Academy is closed this week, owing to the collapse of Kiraify's Black Crook. One Hundred Wives return 10th.

Items: A new variety theatre is proposed for the West side.—John B. Gough lectured to 4,000 people 1st.—The advance sale of Hess' Acme Opera company reached $1,400 in three days.—A week of amateur opera at the Euclid Avenue in May.—Lillian Cleves Foote will be seen at the Academy some time this month.—Ed Gaul has contrived to purchase a new Spring overcoat out of the profits of his concert speculations.—An entirely new constellation of stars at the popular Comique 3d.—An enormous basket of flowers, a parasol composed of English violets, and a magnificent floral banjo was presented to Lotta last week.—Effie Ellsler and her husband, Frank Weston, stopped at the Kennard House while in town. Effie's rich costumes in Hazel Kirke were universally admired.

FINDLAY.

Davis Opera House): Frank Chanfrau in Kit March 27, to a small house. Coming: Fay Templeton 17th; C. H. Smith's U. T. C. 19th.

TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): Raymond presented Fresh first time here March 27 and 28 to good house. Corinne Merriemakers for three nights commencing 30th to moderate business. Mahn's Comic Opera company billed for 3d and 4th; Lee and Rix's Celebrated Case company 7th and 8th; Lotta 11th; Frank Mayo 14th and 15th.

Items: Prof. Cromwell's Art Entertainments closed a very successful engagement of five nights at Music Hall 1st.—C. H. Smith assumes the management of Corinne Merriemakers here.—Litta Concert company at Music Hall 6th.—It is said that Mose Fiske, the comedian of the Corinne company, is writing a play.

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., manager): Hazel Kirke, No. 4, March 29, to large house; Stevens' Jolly Bachelors to good house 31st. Booked: Charlotte Thompson 14th.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): Katherine Rogers March 28 to good business. Booked: Charlotte Thompson 1st; Laura Dainty 4th; Hess' Opera company 10th; Vokes Family 19th.

PENNSYLVANIA.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): Hazel Kirke by the Madison Square company No. 2, March 28, to good business. A large and select audience witnessed Lawrence Barrett's first appearance in this city 30th when Hamlet was presented. Deacon Crankett 1st, to fair house. Coming: Minnie Palmer 7th; Snelbaker's Majestics 11th, and Gorman's Church Choir in Patience 13th.

ERIE.

Park Opera House (Wm. J. Sell, manager): The Jolly Bachelors March 27; their second visit, to good house. Hoey and Hardie's Child of the State 28th to fine business. Charlotte Thompson, under auspices of the Knights of Honor, 30th to losing business.

[CONTINUED ON EIGHTH PAGE.]

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Arnold, Josie	Hall, Florence
Arthur, Sam'l	Hawley, Victor J.
Booth, Agnes	Jarrett & Rice
Burkley, John W.	Janauschek, Mme.
Brown, E. B. (3)	Jones, Willie
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Billini, Laura	Kaufman, Alex
Baldwin, Ada S.	Kidder, Charles
Benton, W. G.	Leonge, H.
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Bangs, Frank	Lawrence, L. F.
Barlow, W., P. & W.	Lorraine, Emma
Butler, Tessie	Leake, William H. (3)
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Barton Fred. B.	Leach, Phineas
Barnes Elliott	Lewis, William M.
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Cooper, Leo	Mitchell, W. C.
Chapin, Charles E	Mortimer, G. A.
Conner, Wm. M. (4)	Mendsen, Nellie
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Cline C. B. (4)	McCullough, John
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Clapham, Harry	Prescott, Marie
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Davenport, Fanny	Renard, Rochelle
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Davis, C. L.	Reeves, Alex
Dayton, Lillian	Rhinehart, Prof. S.
Dunlap, Mattie	Raymond, John T.
DeBonas, John	Rhea, Mme.
DeHaven, Claude	Rogers, Jno. R.
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Gorman, Manager	Vandyke, Elma
Hoey and Hardie	Verona, Saidee
Harris, Hamilton	Vokes Family.
Harrison, Alice	Wing, Charles A.
Hick's, C. B.	Williams, H. A. B.
Holmes, Raymond	Whitehead, Ed J.
Hayden, W. R.	Wilson Godfrey
Hatton, Ella	Wooderson, J. L.
Hollohan, J. M.	Williams, Frank
Hank, Minnie	Willie Edouin comp'y
Howell, E. C.	Woditska, Ed

The New York Mirror has the Largest Dramatic Circulation in America.

A Word With Advertisers.

Everybody in the profession now knows, from his own personal observation, that the circulation of THE MIRROR is larger than that of all the other so-called dramatic papers combined, and a study of our advertising pages will convince the most skeptical that we publish not only over a page more new advertisements than any other weekly, but more live advertisements than all the other so-called theatrical papers put together. These are facts, not boasts. We are grateful to the profession for this prosperity, which they have given to THE MIRROR as their organ, and the request we are about to make of them is for their benefit as well as our own.

It will be a great convenience to us, during the few weeks which must elapse before we can complete our arrangements to again permanently enlarge the size of THE MIRROR, if our advertisers will send in their favors as early as possible before Wednesday. We are now compelled to go to press at Wednesday noon in order to print our large edition in time for publication on Thursday morning, and by delaying until Tuesday, and often until Wednesday, morning to send us their advertisements, our patrons render our work extremely difficult. Indeed, we are often obliged to hold over advertisements which we should be glad to publish, and we have, for some time past, only consented to receive late advertisements upon the condition that their insertion could not be guaranteed.

A little care and expedition on the part of each one of our advertisers would save us much extra work and money. We like to be able to have all advertisements set up in the best style, and a proof forwarded to the advertiser to be revised and corrected; and, if advertisements are handed in early enough, this precaution against errors and inadvertencies is practicable. But when we are overcrowded on Tuesdays and Wednesdays we can guarantee no further protection against mistakes than those furnished by the thorough discipline of our office and the excellence of our workmen. Upon these points, however, the typography and printing of THE MIRROR speak for themselves.

The Free Ticket Nuisance.

Few subjects of complaint are more frequent and general among the managers and agents of traveling companies than the free ticket nuisance. The smaller the towns in which they give performances, the greater in proportion is this nuisance. Of course, it is easy to refuse the usual deadheads who hang around country hotels or seek to push past the doorkeepers upon the strength of some official position, such as constable, pound-keeper or justice of the peace; but the persons who present themselves as representatives of the press are more difficult to deal with. The more miserable and worthless the sheet which these fellows represent, the more grasping are their demands and the more brazen their impudence.

We are happy to say that, although we have made careful inquiries of all the managers and agents who visit this office, we have never yet heard a single complaint of a MIRROR correspondent. They have been carefully selected; they are ladies and gentlemen—one of them a gentleman of color; they are furnished with proper credentials, and they are identified by their photographs upon their MIRROR cards. Professionals are always glad to welcome such correspondents of a respectable and established paper. The gruffest business manager melts into geniality at the sight of them; the most cantankerous local manager cheerfully consents to be interviewed by them, and gives them every possible information. Politeness is the soul of business in this respect.

But, besides to welcome reporters of THE MIRROR and the members of the local press, the traveling manager is called upon to find seats—and they demand the best seats—for the correspondents of seven so-called dramatic or sporting and dramatic papers; for the agents of the Associated Press; for the local representatives of the New York dailies, and of the leading papers in the State wherein he happens to be touring. We do not exaggerate when we say that at least twenty persons usually demand admission as press people, and each of these wants two or more seats, so that his wife, sweetheart or friend may help him to criticise the performance about which he is not called upon to write, and seldom does write, a single line of criticism.

Now, the manager knows as well as the fellow who asks for tickets, that, unless some accident shall ocur, the agents of the Associated Press and the local correspondents of the metropolitan daily papers will never, under any circumstances, send to their papers a word about his performance, and that, if they did send a word, it would not be printed. Of what use, then, are they to him? They might as well demand free shoes from the cobbler, free loaves from the baker, free drinks from the landlord, whom they can never notice in their papers, as free tickets from a manager. If they claim a right to be present in order to report a death, fire or other accident, then, as this is part of their duty, they certainly ought to pay for their seats. They are certainly not present to give any notice of the performance, and they cannot do anything to help the shows which they patronize by their unprofitable attendance.

The manager also knows that, outside of THE MIRROR, the so-called dramatic and sporting sheets can do him no good. One he knows to be so moribund that its publication is doubtful from week to week, and yet it keeps up a full staff of correspondents, whose letters, if they are ever written, it could not afford to put in type. Another is such a blackguard publication, conducted by an exposed thief, that a good notice in it injures any manager or company, and a bad notice means blackmail. Another mixes up tragedy and trotters, burlesques and buggies, comedies and colts, shows and spavins, music and mares, until the bewildered reader is uncertain whether Edwin Booth acted the first heat of Hamlet in 2:30, or whether Maud S. sang her solo delightfully with a flute obligato. Another is devoted to the noble game of base-ball, about which all that a manager knows or cares is that it sometimes keeps the boys away from his matinees. Another is called a Sunday paper because it is too wicked to be published on any other day of the week. Another is never heard of in the city where it is published, but seems to be maintained exclusively to wrap around country produce. These are types easily recognized, and yet every one of them has more or less bogus correspondents in every little town who pester managers for free seats.

A nuisance which costs traveling companies about $40 a night must, sooner or later, be abolished. Next season will be a good time to abolish it, and we intend to ventilate the matter thoroughly this Summer. All respectable dailies and the Associated Press can assist us by issuing orders to their local agents not to apply for free tickets under penalty of dismissal. They have no business at the theatres except as private individuals, and in that capacity they ought to pay like other ladies and gentlemen. The task of sifting out the wheat from the chaff of the weekly papers is more complicated; but, before next September, several of these papers will help solve the problem by dying for want of sustenance; the conductors of others will skip the country or be taken to Sing Sing, and then we can deal with the few remaining impostors as they deserve.

Frederick Paulding.

The portrait on our first page this week is that of Frederick Paulding, who has just returned from the South, where he was prostrated with malarial fever. He has recovered his health and looks himself again. Mr. Paulding has also recovered from another fever which had a strong grip upon him. He will abandon, for a few years, all thoughts of starring, and train in the school of the leading man. The young actor shows his wisdom in this, and no doubt there will be plenty of opportunities in the near future for him to put his resolution into practice.

Personal.

BANCROFT.—Helen Bancroft's picture indicates, as well as a small picture can do, the beauty of her face. As THE MIRROR has already noted, this actress has made several genuine successes notwithstanding her brief professional career. She is negotiating for a position at a leading city theatre for next season.

MORRISON.—There is a rumor that Lewis Morrison has been engaged by Manager Palmer for next season.

BONANZA.—J. W. Mackey, the bonanza king, has sent his check for $500 to W. J. Florence for the Actors' Fund. He was too modest to have his name mentioned as the donor.

VINCENT.—Mrs. J. R. Vincent's benefit at the Museum, Boston, on Monday night, was a deserved tribute to a worthy old lady. Boston culchah was caught in a vulgah crush; for the house was jammed.

MAYO.—The three-thousandth performance of Davy Crockett was given by Frank Mayo in the West a few days ago. He would like to shake his old acquaintance; but the public won't let him.

BARNES.—Jack Barnes is negotiating with the Madison Square Theatre for the leading part in Esmeralda. The only impediment to the arrangement is the New York climate, which he says does not agree with his wife.

VIVIAN.—Thomas J. Vivian, the dramatic editor of the San Francisco *Chronicle*, arrived in the city on Monday from Ireland, where he has been on a journalistic visit. He will leave for California to-day by the Southern route.

WALD.—Adolph Wald, late leading man at the Thalia, is soon to make his debut in English at one of our theatres. Shylock, Narcisse and Hamlet are included in his repertoire. Katherine Rogers will be leading support.

HARRISON.—John Harrison, for many years connected with several New York theatres, and for the past two years private secretary to E. E. Rice, will be the treasurer of Rice's Pickwick Theatre, St. Louis, which opens May 15 for a Summer season of light opera.

ASTOR.—The liberality of John Jacob Astor in giving $2,500 to the Actors' Fund is not an unusual display on his part, but the publicity given to this donation has not always followed his many acts of charity. Frederic Hudson, formerly managing editor of the *Herald*, used to tell, as characteristic of Mr. Astor, that he once contributed $25,000 to a long established but embarrassed charity hospital, and entered his gift on the subscription paper to the credit of "Cash." It was so published at Mr. Astor's request.

The Actors' Fund.

$34,596 30.

The success of the Fund to date has exceeded our most glowing expectations. Donations, great and small, are pouring in upon the treasurer, and there is no reasonable room for doubt that the amount will reach $50,000 before the end of June. With a spirit quite unprecedented, everybody has assisted in achieving the grand figures already reached. Two years ago, when the benevolent project was first advocated in THE MIRROR, a general apathy prevailed which it has taken months to dispel. But the first dollar contributed, a few weeks ago, seemed to start the whole thing in motion, and as if to make up for the too long delay, profession and public jointly began giving their services and their money, and a splendid charity has been substantially placed upon a firm basis within the brief period of one month.

On Monday afternoon the matinees were largely attended, both here and in Brooklyn. The densest crowds gathered at the Union Square and Wallack's. Long before the time for beginning these two theatres were packed to suffocation, while the overflow sought accommodation elsewhere. Nearly all the houses were well filled; the audiences experienced a delightful afternoon's amusement, while the various actors who volunteered played as though every single one felt the ardor of the grand charity they were helping to swell. The regular programmes were given, no extra features being introduced anywhere; so the performances call for no especial mention.

A bulletin in front of THE MIRROR office, and an announcement at the principal theatres, Monday afternoon, was the first public intimation of James Gordon Bennett's splendid generosity. On Friday last the following dispatch was cabled to Paris:

NEW YORK, March 31.

BENNETT, PARIS:

A Fund for the relief of actors is being raised. Astor has given $2,500, and others are contributing liberally. Will you aid us?

LESTER WALLACK,
A. M. PALMER.

At ten o'clock Monday morning the publisher of the *Herald* received this reply:

PARIS, April 2.

HOWLAND, HERALD OFFICE, N. Y.

Tell Lester Wallack I have received his telegram, and that I will subscribe $10,000 to the Actors' Fund.

JAMES GORDON BENNETT.

The news of this generous gift created widespread satisfaction. We believe this will set at rest any doubt of Mr. Bennett's benevolence. Every man on the *Herald* felt as proud of the contribution as if it had been his own.

Edwin Booth forwarded his check for $1,000 on Wednesday. This was a personal donation, and not the proceeds of a benefit performance. Ada Dyas came to the city Tuesday, and gave Treasurer Palmer $100. Mrs. Edwin Adams also sent $100 from Long Branch. This was a gift that meant as much as Mr. Bennett's. Agnes Ethel contributed $250 Wednesday. Hon. W. F. Cody (Buffalo Bill) telegraphed his sentiments in the following message Monday:

LOWELL, MASS., April 3.

EDITOR NEW YORK MIRROR:

I have sent to-day $100 for the Actors' Fund. I shall give a benefit as soon as the opportunity occurs.

W. F. CODY,
(Buffalo Bill)

Besides all these splendid cash subscriptions, offers for benefits are being rapidly received. Among others, Tompkins and Hill will give the Boston Theatre for John McCullough's performance in that city. The following is a complete list of the receipts from performances and individual donations up to the hour of our going to press Wednesday:

INDIVIDUAL DONATIONS.

J. K. Emmet	$1,000 00
M. B Curtis' benefit (through MIRROR)	230 00
Municipal Gas Company	300 00
John T. Raymond (through MIRROR)	100 00
William Stafford	50 00
Foster Fund (through MIRROR)	44 00
Newton Fund (through J. A. Brown)	4 50
Theodore J. Tait	10 00
William E. Mann	1 00
John Jacob Astor	2,500 00
William R. Travers	100 00
R. H. Macy & Co.	25 00
Morris Simmonds	25 00
T. J. McBride	25 00
William J. Castle	25 00
A. S. Seers	25 00
Charles W. Tyson	25 00
James O'Neil	50 00
Mrs. Edwin Adams	100 00
"A friend" (through W. J. Florence)	500 00
Simpson, Crawford & Simpson	100 00
James Gordon Bennett	10,000 00
George H. Huber	10 00
P. S Gilmore	25 00
L. W. Parker	25 00
Peter Bentley	25 00
Alfred Crane	25 00
J. D. Fish	100 00
Edwin Booth	1,000 00
Ada Dyas	100 00
Agnes Ethel	250 00
George I. Tyson	25 00
"A Friend" (through MIRROR)	10 00
G. K. A. (through MIRROR)	2 00
Buffalo Bill (through MIRROR)	100 00
Total	$16,936 50

MATINEE BENEFITS.

Sales of tickets by Police	$12,348 00
Sales at theatres	3,811 80
Sales by Misses Sara Jewett and Maude Harrison	1,500 00
	$17 659 80
Individual Donations	$16,936 50
Add Matinees	17 659 80
Grand total	$34,596 30

TALK WITH THE TREASURER.

"What was the expense of the matinees, Mr. Palmer?"

"It was merely nominal. A carriage bill for Misses Jewett and Harrison's trip among the brokers of Wall street was $8; a cablegram to Mr. Bennett was $14, and the *Herald* advertising about $250. All the other papers advertised the matinees without charge. The *Herald*'s invariable rule prevented a gratuitious insertion there. The expenses defrayed from the gross receipts of sixteen theatres, therefore, will be less than $300."

"Where is the Fund kept?"

"It is all in the Bank of the Metropolis, corner of Broadway and Fifteenth street, where anyone who may wish to satisfy himself as to the security of the money may obtain all the necessary information. Probably the trustees, when appointed, will decide to invest the money in bonds that will make a good return. But of this I am unable to speak at present."

"Are you ready to begin dispensing relief from the Fund?"

"No. I shall not touch one penny of the money until the managers assemble and some tangible plan is arranged. You are, of course, aware that the plan submitted is only experimental. Later on, at the convention of managers and actors from all over the country, the whole matter will be exhaustively discussed, the trustees elected regularly and other particulars adjusted. The treasurer and president of the Fund will be members of the board. I am treasurer only provisionally, and I shall insist, as Mr. Wallack will also do, probably, that my name shall either be ratified or some other treasurer appointed at the protessional convention. And right here I would have you say officially that I do not want to be, and have not pretended to be, master of this Fund. On the contrary, I am its servant, ready to take off my coat and work like a Trojan for its best interests. Hereafter I shall give one benefit every year, and if there was no other benefit given throughout the whole country, yet I would continue to do this. When I put my hand to the plow I do not look back. I desire no notoriety, no advertisement, either personal or for my theatre. I want to see all petty jealousies sunk, and every man and woman in the profession assisting this splendid charity. You may say that is all I want to gain from my participation in this matter."

"Have many applications been made to you for relief?"

"Yes. One was from Virginia, where a party of crippled soldiers—mistaking the Fund for a general charity—made an appeal for assistance. As I said before, I shall not feel warranted to draw upon the Fund for any purpose until proper authority is vested in me. Meanwhile the money remains safely in the vaults of the bank."

"When will the next meeting of the managers occur?"

"There is one called for April 13; but Mr. Wallack will be in the country then. I think his presence most necessary, as important business will be transacted, and if the other managers consent the meeting will undoubtedly be postponed until he can attend. The progress made so far is subject for great congratulation. Our citizens have responded to the call in a noble manner, and have shown their appreciation of the claim which the actor has upon them."

The Usher.

In Usherng
Mend him who can! The ladies call him, sweet
—LOVE'S LABOR'S LOST.

The critics on the dailies have formed a habit of writing all but the tail of their criticisms in advance. The impatient reader has to wade through a mass of glittering generalities before he comes to Hecuba. Well, well! if they think this lazy device deceives, nobody minds. But it isn't good criticism nor even good journalism. It reminds one of the shallow pretense of "enterprise" which a certain big paper affects whenever a man is executed in Texas. The details of the hanging are followed by "particulars of the crime, by telegraph," which particulars have been carefully compiled by the exchange editor and put into type six weeks before the murderer is "swung." A terse, vigorous expression of opinion of fifty lines is far preferable to the column or more of vapid, ungrammatical slush such as Gommy laboriously manufactures ahead of each production.

* * *

Gus Harris, of Drury Lane, denies the report that he proposes to come over here and manage a theatre in conjunction with his brother Charles. What he really intends is to come out this Summer and look about in view of a future managerial attack. He says he's only coming "over the water to Charlie."

* * *

I hear that Mrs. Langtry is quite satisfied with her big salary in London, and so our mighty dollar will not be touched by the Jersey cranberry for a couple of seasons. But we have Mr. Langtry amongst us, and as nobody thinks of making a fuss over him or his relationship to the British beauty, the more conservative of my readers will quite agree with The Usher that the male part of the family is quite enough. Our own beauties will fill the eye of American mankind sufficiently for the present.

* * *

Some heartless brute is so disrespectful as to say that Anna D.'s nostrils, when distended in fine, heroic passion, were mistaken by a casual observer last week for the mouths of the Hudson River tunnel. This is cruel, and, I am sure, untrue. Anna has taken herself, with her tights, disappointment and press notices, to Philadelphia, and the peaceful inhabitants are as uncomfortable in consequence as if an authenticated ghost were haunting their thoroughfares. Even the liar of the great obituary poet is silent.

* * *

John E. Ince went to see Anna Dickinson's Hamlet. Somebody asked him how he was pleased.

"She's all right," said he. "I like her well enough; but she's got a bad play. Len Grover ought to fix it up for her."

* * *

According to my London advices, Fred Leslie has made a hit as Pontsable in Madame Favart at the new Avenue Theatre. In connection with this opera comique we have only known him as the dashing Charles Favart; to step from this character to that of the courtly old *roue* was an admirable test of the young actor's versatility. He will rest a few weeks this Summer, and come back in time to start out with Comley and Barton next Fall.

* * *

A gentleman is organizing a company to support a legitimate star next season. He meets with many difficulties. "Good Shakesperean actors are not eligible," said he. "I want a strong organization, and I can't get it. Capable leading men are not to be had—they're all engaged. McCullough, Barrett, Keene, Booth, Mary Anderson, Fred Warde and Frank Mayo have swept them off the field. I'm willing to pay big salaries; but where are the people? Charles Thorne is settled at the Union Square; Osmond Tearle will go home to England this Summer; Charles Barron is anchored at the Boston Museum; Gus Levick is tied up—those who might have been open to employment two years ago have been graduated from the stock and are starring for themselves in other lines of business. If I get a man from the rank and file, and fill up with the best I can find disengaged, the press will pitch into me for murdering Shakespeare. What's to be done?"

* * *

There is considerable truth in this statement. It will be hard to secure a first-class legitimate support for the star. There are plenty of people in London who are capable and experienced in the range of standard characters; but the newspapers and public—especially outside of this city—don't take kindly at first to importations. An English reputation counts for little here, where the people receive with suspicion every foreigner not absolutely great. It scarcely pays, therefore, to bring a new man out on an uncertainty. I am afraid the American stage needs an invoice of clever youngsters to replace the clever elders who have stepped into the stellar firmament and left a vacancy which must be filled by subordinate people. It is very much in the same condition with American society as described by Henry Ward Beecher, who advocates encouragement of Chinese emigration, because everything is "upper crust" and "fillings-in," and an under crust is necessary to carry on the meaner industries, which are considered beneath the attention of the average American citizen. The profession needs an injection of Chinese, too. Everyone is, or wants to be, captain. By-and-bye there'll be no more privates left. What will become of the captains then? Meanwhile, as the gentleman asks who inspired these remarks, What's to be done?

* * *

Tom Webber, who left Eric Bayley's Colonel company for George Holland's ditto, is up in Northern New York this week. He writes, in true Jingle style: "Am enraptured—business very fair—piece goes well—think the ghost will perambulate every week; if he don't, there will be one member of the troupe missing." Eric Bayley's manager, Taylor, sends word that his faction is charming the Sunny South.

* * *

An old Army officer asked Buffalo Bill, the other day, how he liked the profession of actor.

"You're wrong," replied the scout. "I'm not an actor—I'm a star. All actors can become stars; but all stars cannot become actors."

And speaking of Bill reminds me that he is enjoying great expectations just now. His uncle, Philip Cody, owned fifty acres on Euclid avenue, Cleveland—the most valuable real estate in the city, in fact. W. F. Cody and other descendants are pressing a claim for this property, which, they allege, was taken from the heirs by illegal means. Should the claim be sustained, which is likely, Bill will stop starring and live on a couple of cool millions, together with the fortune he has accumulated in the profession.

* * *

Since presenting my compliments to Mr. Jno. R. Rogers, I have received a copy of the flash paper *Police News*, containing a picture of Minnie Palmer going through the ceremonies of the dressing-room before the Chicago *Herald* reporter. The engraving is executed in the style peculiar to the *News*, and should certainly abate the managerial buffoon's thirst for a free "ad." To others it must certainly seem a sad commentary on the degrading methods to which an avaricious, hare-brained being like Rogers can descend.

* * *

The monkey thinks his shines exceedingly clever. At least I should so judge from the telegram he sent me Saturday from an obscure Ohio hamlet. "Thanks," it read, "for your dandy ad. Will make good next Summer." I don't think he will make it good—not before certain other scores are cleared up, at any rate.

* * *

I am sorry Miss Palmer allows her business interests and professional standing to be jeopardized by Mr. Rogers. In Indianapolis, the other day, this individual arranged a reception for school-children, at which his star received. Now, why a reception, or why should children be sent to meet Miss Palmer? And when they called did Mr. Rogers show the dear little cherubs the pretty picture of their hostess in the *Police News*? Did Mr. Rogers tell them the funny story of his Chicago advertising dodge? Perhaps he said: "I denied the report of my marriage to Minnie in J. M. W. Jones' catalogue, but I telegraphed J. H. Kline, my agent, all the same, to put an item to this effect in the Indianapolis papers: 'It is rumored, on good authority, that at the close of the performance at the Grand Opera, Friday night, Miss Palmer will be married to her manager, Mr. Rogers, on the stage.' I shan't marry of course, my dears. But the people thought I would, and they came to the theatre to see me make an ass of myself. Oh, there's nothing like a free ad. to draw the public to my show—for they wouldn't come at all without it, tootsies."

Byers and Corby Indicted.

[BY TELEGRAPH TO THE MIRROR]

CHICAGO, April 4.

EDITOR NEW YORK MIRROR:

DEAR SIR: The Grand Jury has found a true bill against Alexander Byers and H. F. Corby. This is certainly a great triumph of justice, as it wipes out the head centre of dramatic thievery in America. These parties have up to this time looked sneeringly on this prosecution; but this indictment will doubtless chisel a metallic smile on the other side of their faces. A conviction will set a precedent which will be felt for years to come.

News and Interviews.

We'll come out ahead on our season at the Academy in Jersey City," said Manager Williams, "although it won't be much. Still, I think it's something of an achievement to establish a theatre on a paying basis after eight months' occupancy."

"Before you went there Jersey City was always a bad show town. What caused the change?"

"We've given only the best stars and combinations and have distinguished the conduct of the house by liberality. The Jersey City folks appreciated this, and they have learned to patronize the Academy. Mr. Theall and myself are daily in receipt of applications for time next season, which shows that our success with the theatre has had a good effect among the profession. I spend alternate weeks between it and our Williamsburg Novelty, which is a regular gold mine. When this place was started everybody said it was a big mistake. They said the same thing of our Jersey City departure. The Novelty sprung into popularity rapidly, and although Jersey City is harder ground to work than Williamsburg, I'm willing to bet it will be paying almost as big money one year hence."

J. M. HILL.

Our enterprising newsgatherer discovered J. M. Hill and Andrew Dam in the little back room that is entered from behind the office counter of the Union Square Hotel. The two gentlemen were removing a velvet-covered casket from a mammoth Herring's safe, and a stranger would certainly have imagined Mr. Dam had burglarious designs on his own strong-box. Such was not the case, however, as our reporter gleaned from the following remarks which he overheard Mr. Hill making to Mr. Dam.

"I have purchased these jewels for Miss Mather to wear in The Lady of Lyons. They form, as you see, a necklace and pendant. The pendant is designed to represent a wild rose. The centre is made by a large, white pearl; the petals consist of seventy-five large diamonds set close together in an invisible setting. The diamonds of the necklace are graduated from where they clasp at the back to the large ring from which depends the rose. They are pure white, and weigh about 100 carats."

The reporter examined the gems closely and found that their beauty had not been done justice by Mr. Hill's description. A round estimate of their value would be $10,000.

"In Juliet, Miss Mather will wear no jewelry except pearls. But in Pauline she will have an opportunity of displaying handsome ornaments. I have another necklace, somewhat heavier than this, which it is possible may be chosen in preference to this one."

"Do you believe in investing such large sums of money in diamonds?"

"Yes; they're as good and often better than real estate. When I bought the All the Rage diamonds people said I was foolish. They thought paste looked as well on the stage. But those diamonds alone drew $3,000 in one city in which they were placed on exhibition. I was offered a sum for them only a week ago, which, had I accepted, would have brought me in over twenty-five per cent. increase on the purchase price. Diamonds are very high just at present; but one can almost always get their actual value from their sale."

A. R. CAZAURAN.

The dramatist of the Union Square Theatre was surrounded by a number of listeners in the Morton House, Tuesday, among whom was a MIRROR man. He was enlarging upon the beauties of the story he is dramatizing for the Union Square.

"Hardie," descanted Mr. Cauzaran, "is placed at the head of English novelists. His power of character drawing is unexcelled and his plots are marvels of compact construction. I am now adapting Far from the Madding Crowd for the Union Square. It will be played two or three weeks by Miss Morris and a specially engaged company. I can't invent a story—but give me a plot and I am all right. Far from the Madding Crowd is very powerful. It has furnished Pinero with materials for a play; but, seeking to appear original and conceal the source on which he drew, he simply arranged a pretty idyllic play which left out the most striking features of Hardie's novel. My dramatization will include all these. There is little for me to do but to make an ending. Far from the Madding Crowd goes off in the last chapters into narrative, describing people's thoughts instead of their actions. These thoughts will have to be embodied in a strong finish. I believe the play will make a deep impression."

CHARLES S. WATKINS.

Charles S. Watkins, manager of the Ada Gray combination, was met by a MIRROR reporter on the Square on Monday.

"The season? Never had so brilliant or successful a one, my boy, and I think my next will discount this. Miss Gray is growing more popular every day, and during the season thus far she has played to but three poor houses. The last few weeks we have been behind one of the most popular combinations on the road, and while it did but a moderate business in many places, we packed the houses. Even in rainstorms the people sought our entertainment."

"Has Miss Gray increased her repertoire?"

"No. East Lynne and Camille have been her principal attractions. You will scarcely believe me when I tell you that the former piece; in the hands of Miss Gray, is as potent in drawing people as it ever was. There appears to be no die to it, and where we go East Lynne seems to be identified with us, and the people will have it."

"Have you anything new for next season?"

"Yes, four or five pieces—all of pretty good strength; but I doubt if any will possess the magnetism of East Lynne. I may try one or two of the new ones, but I do not think I will be able to supplant East Lynne; for whenever I put up Camille, although Miss Gray and my company perform it admirably, I am asked when East Lynne is to be played. Its success and the insatiable desire to see it wherever we go is really phenomenal, and I believe it will outlive Uncle Tom's Cabin. But I must be off." And he boarded a street car for the Grand Central depot.

J. T. MAGUIRE.

J. T. Maguire, whilom California manager, and more recently business agent of Brooks and Dickson's World combination, arrived from San Francisco on Thursday last.

"The World succeeded very well the first two weeks in 'Frisco," said he; "but the other two were two utterly bad. You see, the piece was produced at Baldwin's about a year ago in equally good shape, and, as the whole town had seen it, the novelty was worn off, and we were left, as it were; although we don't complain, for our first two weeks' receipts were enormous."

"How is business generally in 'Frisco?"

"Professionally, good; financially, bad."

"How is that, with seven theatres in full blast?"

"I admit they're in full blast; but the blast is feeble. The first class theatres are doing poorly, and simply manage to keep open—Emerson and his minstrels probably doing the best business. The Bella Union is crowded every night; but the entertainment is an exceptional one, and draws the people. The Tivoli draws about twenty-five hundred beer-drinkers and lovers of light opera nightly. In fact, it does the best uniform business in the city, and gives good shows. The beer halls seem to be knocking the bottom out of the regular dramatic business."

"The 'Frisco taste has degenerated somewhat, then?"

"You may well say that. Five years ago the legitimate was all the rage. To-day it is just the reverse, and the beer halls and dives absorb the festive dollar."

"Yet Sheridan seems to be appreciated there?"

"True. He is a fine actor, and there are some people remaining who appreciate art. But he's run the length of his tether, and is now barnstorming in the adjoining States and Territories."

"What do they want there most?"

"Well, anything that is good. It must be unusually good. Plays and combinations that make money in this part of the country, unless they are very strong and attractive, stand no show whatever."

"Is Belasco's Curse of Cain a failure?"

"On the contrary, I deem it a success. It was badly represented—that's all. It is strong, and will make a hit here, if produced. The critics of 'Frisco, with one or two exceptions, cordially endorse it as a play of sterling merit."

"It is reported that Mr. Haverly is going to relinquish the California?"

"I think it a mistake. He has only played three combinations thus far, and only one failed to succeed. One failure is not likely to discourage Haverly."

E. J. DARLING.

A MIRROR reporter met E. J. Darling, the composer of the music of Twelve Jolly Bachelors, on the Square on Monday.

"How are the Bachelors getting along?

"Finely. The piece seems to be catching on since the libretto has been put in better shape. The newspapers—pardon my conceit—speak very favorably of my music."

"What will be your next venture?"

"I am about to start on a new comic opera, which, I think, will surpass, as far as the music is concerned, anything I have yet written. The libretto is in the hands of a well-known author, and I have reason to believe will be a decided novelty; for, as far as he has gone, it is amusing and original."

"When will you have your new work finished?"

"Can't tell. Soon as the libretto is completed, I will start upon it. At any rate, it will be ready for next season."

FREDERICK PAULDING.

The young tragedian called on THE MIRROR Tuesday morning.

"Your trip has apparently been beneficial?"

"Yes," said Paulding, "I'm a new man; I had a pretty rough siege of it, though, in Macon; what with malarial fever, neuralgia of the brain and nervous prostration, it was nip and tuck with me for three weeks after I was stricken down. Everything bad has some good in it, and so had this. I have not only completely recovered health and spirits, but have grown stronger than before. I tipped the scales at one hundred and forty pounds a few days ago in Savannah. Most of my time has been passed on Cumberland Island and in St. Augustine. That's a lovely city. A theatrical company ought to be able to do well there, playing three nights a week for two or three months. There are thousands of visitors, who have positively no amusement except of an equestrian or aquatic character. A theatre would be a godsend to those obliged to sojourn in the quaint old Spanish city."

"What are your immediate plans?"

"I have none, except that I shall accept any good engagement that may offer to play leading business. Starring now costs me a great deal of money. I have plenty of time for stellar renown later, and am willing to go into the ranks for a few seasons. Further than this I have not given the future much thought. I am only happy when working, and I should be delighted to be made happy very soon."

ADA DYAS.

Miss Dyas came to the city from Connecticut, Tuesday, to hand $100 to Treasurer Palmer for the Actors' Fund. She was seen by a MIRROR reporter and, naturally enough, interviewed.

"Have I left the stage? Not at all. I am sure I cannot understand why such a report has been circulated. I have simply been taking a long rest at Stamford, and, excepting a brief engagement with Mr. Jefferson, have not acted this season. I am open to offers, and shall accept the best one that is made for next season. Do I object to traveling? In the sense that traveling is disagreeable, yes. But I am willing to sacrifice myself upon the railways under desirable management. Of course, I prefer remaining in the city if I can—everybody prefers that to the discomforts of the road, I believe. I am not anxious to star; I am content to be a leading lady—they are less numerous, you know."

If Manager Frohman is as astute as we believe him to be, he will read this part of his MIRROR carefully to-day, and profit by the hint which is contained in the above quoted conversation.

BARTLEY CAMPBELL.

The tall sycamore of the Mississippi looked as unconcerned and happy as if there were no daily papers issued in the metropolis Tuesday morning as a MIRROR man joined him on Fourteenth street *en route* to a rehearsal of The White Slave.

"I know what I'm about—see? I didn't write my last play—eh?—for the press—see?—but to please the public. I think I've succeeded. Fairfax was a Southern piece that delighted the critics—see? But the Bank of the Metropolis, where I deposit, couldn't stand a play that tickled the newspaper people—see? I wanted to get The White Slave off the stocks—eh?—for I want to concentrate my attention on my new drama Siberia—see?—which will be brought out here in the Fall—eh? eh? I don't mind the charges they make about my cribbing from Uncle Tom and The Octoroon—see?—because that was just what I did—see? I took the meat out of both—eh?—added a little sauce and spice—eh?—and there you had it—see? This morning I'll make some changes where they are needed—see?—cut out some of the talk in the first part and spice her up more toward the end—eh? She's all right, and I'm not afraid of her—see?—eh?—see?"

We saw.

FRANK MORDAUNT.

A puff of sea air penetrated THE MIRROR office Tuesday for several minutes before Old Shipmate Frank Mordaunt anchored himself to one of our chairs.

"Well, we're tacking on and off New York now, and will heave to at the Fourteenth Street Theatre to show you what kind of a craft we man shortly. Old Shipmates has done nobly, and I'm equally proud of the author, the play and the star. [Our return visits are invariably attended with increased profits. Managers are anxious to make dates with us for next season. You know how seldom Uncle Dave Bidwell sits a play out? Yes; well, he came into the St. Charles one night while we were there, planted himself in an orchestra seat, and didn't leave it until the end of the piece—not even for an airing between the acts. And, as if that wasn't good enough, he immediately offered us some of his best time for next December. We're sailing in clear water now, and our cruise next season will be a gay one."

The ancient mariner got his mail, weighed anchor, and taking advantage of a fair wind, trimmed his sails and made a safe and speedy voyage across the Square to the Morton House, where a stock of provisions, both solid and liquid, was stowed away in the capacious hold.

THOMAS FARRON.

The junior of the Baker and Farron firm was encountered on the Square this week, glowing with health and beaming with smiles.

"What are you doing in this vicinity?" asked THE MIRROR representative.

"Closed the season at Utica Saturday night."

"Been prosperous?"

"I should say so. Most successful season we have yet had—that is, in money."

"How's your new piece?"

"Max Muller? Great success. Public and newspapers endorse it highly. See here [producing a number of newspapor notices]; read these. The piece is the best we ever had, and next season we will make it our specialty."

"How about Up Salt Creek?"

"Well, we've paid for it; but it is not a success. Max Muller is quite different. It possesses many pathetic scenes, is well constructed throughout, and Mr. Baker does some excellent acting in it. Come and see it. We play in Jersey City the last week in April, although our season is really closed. Regards to THE MIRROR. See it everywhere."

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

Billed: Hague's Minstrels 3d and 4th; Vokes Family 5th; Tom Thumb 6th to 8th.

HARRISBURG.

Opera House (H. J. Steel, manager): Hyde and Behman's Star Specialty company March 28 to a good house; Mitchell's Pleasure Party 30th to fair business; Lawrence Barrett 1st to crowded house. Booked: Mlle. Rhea 10th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Vance and Sousa's Smuggler drew a good house March 28. After finishing the week at the Chestnut, Philadelphia, the company went home to reorganize 29th. Ada Gray played to good business 30th; the Deacon Crankett company failed to draw as well as they did last year; McGibeny Family 8th and 10th; Forepaugh's Circus comes 24th.

MEADVILLE.

Opera House (H. M. Richmond, manager): Stevens' Jolly Bachelors Comic Opera company to a large house March 28 gave general satisfaction. Charlotte Thompson in Jane Eyre 31st to poor business. Hyde and Behman's Muldoon's Picnic comes 3d; Katherine Rogers in Camille 5th.

Item: Forepaugh's Circus May 9.

PITTSBURG.

Opera House John A. Ellsler, manager): Emmet last week, to large business. An Actors' Fund benefit was given Wednesday afternoon, which was well attended. Lotta opens 3d for the week, and will be followed 10th by the Galley Slave company. Annie Pixley, 17th.

Library Hall (Fred A. Parker, manager): Charlotte Thompson, 3d, followed 10th by Jay Rial's U. T. C. Fanny Davenport, 17th.

Academy (H. W. Williams, manager): J. W. McAndrews, Dixey and Layton, the two Wesleys, and the Electric Quartette, in conjunction with a good variety company, gave an excellent entertainment last week, to good business. T. W. Hengler's Specialty combination, 3d.

Harris' Museum (P. Harris, manager): The cat show proved a bonanza for the proprietor; a very large week's business was closed 1st. Nenemosha, the Indian Queen, is announced.

Fifth Avenue Museum (A. C. Hunker, manager): Good business last week. Prof. Morris' Dog Circus returns 3d.

Items: Barry and Fay will abandon Muldoon's Picnic after this season. They have a new piece in rehearsal entitled Irish Aristocracy.—Jane Coombs appeared at the Lyttle Opera House, Braddock, Pa., 27th, to good business.—J. W. McAndrews has a new piece in which he will star next season. He is negotiating with a prominent manager.—Manager E. G. Stone, of the Rhea company, has presented Manager Park with a handsome placque, in the centre of which is a good picture of the French actress.

PITTSTON.

Music Hall (W. D. Evans, manager): Madison Square company in Hazel Kirke March 30 to large house. Booked: White and Parsons' Specialty company 6th; Chips of Old Blocks company in Two Orphans 11th; Anna Dickinson 13th; Danicheffs 22d; Fay Templeton 26th.

READING.

Grand Opera House (Geo. M. Mishler, manager): Frank Mordaunt in Old Shipmates March 27 gave a very satisfactory performance. Edouin's Sparks 29th. Watson and Ellis' Specialty combination 30th to fair business.

Academy of Music (John D. Mishler, manager): Ada Gray in East Lynne March 27 to good house. Lawrence Barrett in Merchant of Venice 29th gave general satisfaction. Deacon Crankett 31st to fair house. Anthony and Ellis' U. T. C. 1st to crowded house.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Collier's Banker's Daughter, No. 2, March 28 to good business. Ada Gray, supported by Charles Watkins' Fifth Ave. combination, 30th to light business.

Item: Manager Osler will, at the close of the present season, make some elaborate changes in his house, remodeling the interior. It is expected that Frederick Warde will re open it, and henceforth nothing but first class attractions will be booked.

SHENANDOAH.

Academy of Music (P. J. Ferguson, proprietor): Collier's Banker's Daughter March 29 to a very large audience. Frank Mordaunt in Old Shipmates 31st to fair house. Coming: Madison Square company in Hazel Kirke 19th.

WILLIAMSPORT.

Academy of Music (Wm. G. Elliott, proprietor): Collier's Banker's Daughter March 27 to large and delighted audience; Frank Mordaunt in Old Shipmates to fair-sized and appreciative audience. Hazel Kirke 10th.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Lawrence Barrett March 27 as Othello to a very large house; Willie Edouin's Sparks 28th (for benefit Knights Templar) to large business; Ada Gray in East Lynne 1st to very fair house. Coming: Chips of the Old Block combination 8th and 10th; The World 14th; Anna Dickinson 15th.

RHODE ISLAND.

NEWPORT.

Bull's Opera House (Henry Bull, manager): Sol Smith Russell in Edgewood Folks March 31 drew good house; Muldoon's Picnic also had good house 1st. Buffalo Bill 7th.

Item: On 1st the Opera House became the property of Henry Bull, Jr., and Melville Bull. The house will be run under Bull's management for the present. There will be some very necessary improvements made at the close of the season.

PAWTUCKET.

Music Hall (S. F. Fisk, manager): Sol Smith Russell's Edgewood Folks March 28 to moderate business. Miner-Rooney combination 1st to fair house. Booked: The Harrisons in Photos 5th.

PROVIDENCE.

Opera House (George Hackett, manager): Banker's Daughter three nights. Genevieve Ward follows. Coming: Abbott Opera company 10th, four nights.

Theatre Comique (Hopkins and Morrow, managers): A perfect crush last week. Every seat sold in advance up to Friday. Fine bill this week.

Item: Manager Hackett, of the Providence Opera House, is lessee of Rocky Point for the coming Summer.

WOONSOCKET.

Music Hall (S. C. Jameson, manager): Hallock's Muldoon's Picnic March 30 to light business. Miner-Rooney combination gave an excellent variety show 31st to fair business.

Items: I am informed that Sol Smith Russel will leave the stage at the close of the present season, and devote his time to the publication of a juvenile magazine in Boston, of which he is the proprietor.—Genevieve Ward comes 20th, and John T. Raymond in Fresh, 28th, for the benefit of Manager Jameson.

SOUTH CAROLINA.

COLUMBIA.

Opera House (Eugene Cramer, manager): Booked: Tourists 3d; Alvin Joslin 6th.

TENNESSEE.

MEMPHIS.

Leubrie's Theatre (Jos. Brooks, manager): Adams' H. D. March 27, 28 and 29 to very fair business. Haverly's Michel Strogoff week of 3d.

NASHVILLE.

Masonic Theatre (J. C. Milsom, manager): Adams' H. D. March 30, 31 and 1st, with matinee, to very fair and well-pleased audiences.

Item: Coup's Gigantic Circus is billing here for 17th.

VIRGINIA.

DANVILLE.

Opera House (Catlin and Walker, managers): Morton's Big Four Minstrels March 31, to crowded houses. Billed: Tourists. Coming: Charles L. Davis.

LYNCHBURG.

Opera House (F. H. Simpson, manager): Morton's Big Four Minstrels 1st, to good business. Coming: Tourists 8th; Charles L. Davis 13th.

RICHMOND.

Theatre (W. T. Powell, manager): Booked: Smith and Mestayer's Tourists 7th and 8th.

WISCONSIN.

EAU CLAIRE.

C. H. Smith's U. T. C. March 27 to packed house; about 300 people were turned away. Booked: Fay Templeton Opera company 5th and 8th; Beedle and Prindle's Pleasure party 6th.

Item: Fred Julian relieves George Blummer as advance of the Fay Templeton Opera company.

MILWAUKEE.

Grand Opera House (J. Nunnemacher, manager): Strakosh Italian Opera and Gerster March 27, 28 and 29 to the magnificent sum of $4,057. Gerster was greeted by the finest audiences ever gathered in the Opera House. Fanny Davenport 30th and 31st to good houses. Kate Claxton booked for 3d, 4th and 5th, followed by Annie Pixley 10th, week.

Academy of Music (Harry Deakin, manager): Gerster appeared in a last farewell performance 1st; matinee, Barber of Seville. Collimer's German company in Our Boys on the 3d.

MADISON.

Opera House (George Burroughs, proprietor): Fanny Davenport in School for Scandal March 29 to a large audience.

CANADA.

HALIFAX.

Academy of Music: Baird's Minstrels will open 10th.

Item: J. B. Bothwell, of the Madison Square Theatre, New York, was in town 25th to survey the field with a view to the appearance of some of the companies of that house.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Emma Abbott in Lucia March 27 to standing room only. Crossin's Celebrated Case 28th to a good house. Genevieve Ward 29th to good business. Vokes Family 30th and 31st to fair houses.

LONDON.

Grand Opera House (C. J. Whitney, manager): Herne's Hearts of Oak March 27 and 28 to fair audiences. Helen Coleman as Widow Bedott 31st to fair house only. Booked: Chanfrau 5th; Raymond 7th.

ST. CATHERINES.

Academy of Music (A. G. Brown, manager): Crossen's combination in Celebrated Case March 29 to poor business. Booked: Vokes Family 4th; Royal Bell-Ringers 6th; Gus Williams 12th.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ACME OPERA CO.: Cleveland, O., 3, week.

ANNA DICKINSON: Philadelphia, 3, week.

ANNIE PIXLEY: Minneapolis, 5, 6; Lacrosse, Wis., 7; Madison, 8; Milwaukee, 10, week; Pittsburg, Pa., 17, week; Philadelphia, 24, week; New York, 1, week, and close season.

ADA GRAY: New Haven, Conn., 10, 11.

BUFFALO BILL: Newport, R. I., 7; Boston, 10, week.

BARTLEY CAMPBELL'S GALLEY SLAVE: Cincinnati, 3, week.

BARTLEY CAMPBELL'S MY GERALDINE: Council Bluffs, 6; Omaha, Neb., 7, 8.

BROOKS AND DICKSON'S WORLD CO., No. 1: Brooklyn, E. D., N. Y., 3, week; Philadelphia, 10, week.

BAIRD'S MINSTRELS: St. John, N. B., 6, 7, 8; Halifax, 10, week.

BIJOU OPERA CO.: Baltimore, April 3, week; Norfolk, Va., 10, 11; Richmond, 12, 13, 14, 15.

B. MCAULEY COMPANY: Dubuque, Ia., 6; Rock Island, Ill., 7; Galesburg, 8; Monmouth, 10; Quincy, 11; Springfield, 13; Bloomington, 14; Logansport, 15; Sandusky, 17; Springfield, 18; Chillicothe, 20; Portsmouth, 21; Ironton, 22; Cincinnati, 24, week.

COLLIER'S BANKER'S DAUGHTER, No. 1: Columbia, Pa., 6; Pottstown, 7; Phœnixville, 8; Burlington, N. J., 10.

CHARLES FORBES DRAMATIC CO.: Chicago, 17, week.

COLLIER'S LIGHTS O' LONDON: Boston, March 27, two weeks.

CROSSEN'S CELEBRATED CASE: Troy, N.Y., 13, 14, 15.

CHARLOTTE THOMPSON: Pittsburg, Pa., 3, week; Zanesville, O., 10; Columbus, 11, 12; Urbana, 14; Dayton, 15; Richmond, Ind., 17; Fort Wayne, 18; Kalamazoo, Mich., 19; Muskegon, 20; Grand Rapids, 21, 22.

CARTLAND-MURRAY CO.: Rock Island, Ill., April 3, week; Janesville, Wis., 10, week; Milwaukee, 17, week; Racine, 24, week.

COMLEY AND BARTON OPERA CO.: San Francisco, March 27, two weeks.

CORINNE MERRIEMAKERS: Grand Rapids, Mich., 6; Kalamazoo, 7; Niles, 8; Elkhart, Ind., 10; South Bend, 11; LaPorte, 12; Valparaiso, 13; Racine, Wis., 14; Milwaukee, 15; Madison, 17; Janesville, 18; Munroe, 19; Beloit, 20.

C. L. DAVIS (Alvin Joslin): Columbia, S. C., 6; Greenville, N. C., 7; Charlotte, 8; Wilmington, 10; Raleigh, 11; Greensboro, 12; Lynchburg, Va., 13; Petersburg, 14; Norfolk, 15; Richmond, 17.

ERIC BAYLEY'S COLONEL CO.: Memphis, Tenn., 3, 4, 5; Nashville, Tenn., 6, 7, 8; Louisville, 9, 10, 11; Indianapolis, 12, 13, 14; St. Louis, Mo., 24, week; Springfield, Ill., May 1; Decatur, 2; Lafayette, Ind., 3; Terre Haute, 4; Richmond, 5; Cincinnati, 8, week; Chicago, 15, two weeks.

EDWIN CLIFFORD COMB.: Stillwater, Minn., 7, 8, 9; St. Paul, 14, 15, 16.

EDWIN BOOTH: Chicago, 27, two weeks; Buffalo, N. Y., 10, 11; Rochester, 12; Utica, 13; Albany, 14, 15; New York, 17, two weeks.

FELTON'S DRAMATIC CO.: Falls City, Nev., 3, week.

FANNY DAVENPORT: Chicago, Ill., 3, week. Albion, Mich., 10; Lansing, 11; Jackson, 12; Ann Arbor, 13. Sandusky, O., 14; Erie, Pa., 15; Pittsburg, 17 to 22.

FRANK E. AIKEN DRAMATIC CO.: Des Moines, Ia., 3, week; Lincoln, Neb., 17, week.

FAY TEMPLETON CO.: Eau Claire, Wis., 6, 7; Grand Rapids, Mich., 10; Muskegon, 11; Grand Haven, 12; Iona, 13; Flint, 14; Jackson, 15.

FRANK MAYO: St. Louis, Mo., 3, week; Dayton, O., 10; Bellefontaine, 11; Lima, 12; Defiance, 13; Toledo, 14, 15.

FRED WARDE: Quincy, Ill., 5, 6; Decatur, 7; Springfield, 8, 10; Bloomington, 11, 12; Joliet; close season.

FORD'S OPERA CO.: New Orleans, 2, two weeks; Memphis, Tenn., 17, week; Nashville, 24, 25, 26; Frankfort, Ky., 27; Lexington, 29, 30; Maysville, May 1; Portsmouth, O., 2; Columbus, 3, 4, 5, 6; Cincinnati, 8; Chicago, 15, two weeks; St. Louis, June 12, for the Summer.

GEO. H. ADAMS' HUMPTY DUMPTY TROUPE: New Albany, Ind., 6; Lexington, Ky., 7, 8; Hamilton, 10; Indianapolis, 11, 12; La Fayette, 13; Danville, 14; Terre Haute, 15.

GENEVIEVE WARD: Providence, R. I., 6, 7, 8; Fall River, Mass., 10; Lynn, 11; Lowell, 12; Lawrence, 13; Portland, Me., 14, 15.

GRAU'S FRENCH OPERA CO.: Philadelphia, April 10, week.

GEORGE HOLLAND COLONEL CO.: Hornellsville, N. Y., 6; Wellsville, 7; Salamanca, 8; Titusville, 10; Erie, Pa., 11; Jamestown, 12; Lockport, 13; Batavia, 14; Genesee, 15; Oswego, N. Y., 17; Syracuse, 18, 19; Oneida, 20; Rome, 21; Schenectady, 22.

HARRISONS (PHOTOS): New Haven, Ct., 7, 8; Baltimore, Md., 10, week; Washington, D. C., 17, week.

HERNDON OPERA HOUSE CO.: Berlin, Can., 6, 7, 8.

HAVERLY'S STRATEGISTS: San Francisco, 3, week.

HAVERLY'S MICHAEL STROGOFF CO.: Memphis, Tenn., 3, week; Cincinnati, O., 10, week.

HAVERLY'S EUROPEAN MASTODONS: Brooklyn, 3, week; Boston, 10, week; Hartford, 17; New Haven, 18; Holyoke, 19; Springfield, 20; Albany, 21, 22; Troy, 24.

HILL'S DEACON CRANKETT CO.: Philadelphia, 3, week.

HILL'S JOSHUA WHITCOMB: Meriden, Conn., 6; Waterbury, 7; Hartford, 8; Holyoke, Mass., 10; Springfield, 11; Worcester, 12; Willimantic, 13; Providence, R. I., 14, 15; New Bedford, Mass., 16.

HILL'S ALL THE RAGE: Taunton, Mass., 6; Brockton, 7; Lynn, 8; Lawrence, 10, 11.

HERNE'S HEARTS OF OAK: Syracuse, 6, 7, 8; Troy, 10, 11, 12; Albany, 13, 14, 15.

HYDE AND BEHMAN'S MULDOON'S PICNIC CO., Muscatine, Ia., 6; Mendota, Ill., 7; La Salle, 8; Joliet, 10; Michigan City, Ind., 11; Niles, Mich., 12; Goshen, Ind., 13; Hillsdale, Mich., 14; Crestline, O., 15; Canton, 17.

HANLON BROTHERS: St. Louis, 3, two weeks; Detroit, 17, week; Toronto, 24, week; Buffalo, May 1, week; Albany, 8, week.

HAGUE'S OPERATIC MINSTRELS: Olean, Pa., 6; Bradford, 7, 8; Rochester, N. Y., 10, 11; Auburn, 12; Syracuse, 13, 14; Ilion, 15; Utica, 17, 18; Albany, 19, 20; Troy, 21, 22.

HARRY WEBBER'S NIP AND TUCK: Marengo, Ia., 6; Wapello, 7; Burlington, 8; McComb, Ill., 10; Bushnell, 11; Beardstown, 12; Springfield, 13.

HOLMAN OPERA CO.: Topeka, 7, 8; Emporia, 10, 11; Junction City, 12; Salina, 13; Newton, 14; Wichita, 15.

JULIA A. HUNT: Piqua, O., 6; Springfield, 7.

JOHN T. RAYMOND: Port Huron, Mich., 6; London, Ont., 7; Hamilton, 8; Toronto, 10, 11, 12; Brockville, 13; Ottowa, 14, 15; Montreal, 17, 18, 19; Rutland, Vt., 20; Manchester, 21; Portsmouth, 22.

KATE CLAXTON: Muskegon, 6; Grand Rapids, Mich., 7; Kalamazoo, 8; Battle Creek, 10; Jackson, 11; Lansing, 12; Bay City, 13.

KATHERINE ROGERS: Meadville, Pa., 5; Wellsville, 8; Bolivar, 10; Hamilton, Ont., 11; Bradford, Pa., 12; London, Ont., 13.

LEAVITT'S RENTZ MINSTRELS: Carthage, Mo., 6; Joplin, 7; Parsons, Kan., 9.

LEAVITT'S VAUDEVILLE CO.: Detroit, Mich., 3, week; Buffalo, N. Y., 10, week; Pittsburg, Pa., 17, week.

LOTTA: Pittsburg, Pa., 3, week; Sandusky, O., 10; Detroit, Mich., 11, 12; Grand Rapids, 13, 14; Toledo, O., 15; Erie, Pa., 17; Rochester, N. Y., 18, 19.

LAWRENCE BARRETT: Louisville, Ky., 10; Nashville, Tenn., 11, 12; Memphis, 13, 14, 15.

MY PARTNER (ALDRICH AND PARSLOE): Rock Island, Ill., 6; Ottawa, 7; Joliet, 8; Muskegon, Mich., 10; Grand Rapids, 11, 12; Detroit, 13, 14, 15; Bay City, 17; Port Huron, 18; Toronto, Can., 19, 20, 21.

MAGGIE MITCHELL: Washington, D. C., 3, week; New York City, 10, week.

MR. AND MRS. F. S. CHANFRAU: Detroit, Mich., 6, 7, 8.

MITCHELL'S PLEASURE PARTY: Laporte, 8; Chicago, 10, week.

MR. AND MRS. W. J. FLORENCE: New York, 3, week.

MR. AND MRS. G. S. KNIGHT (BARON RUDOLPH): Cincinnati, 3, week; St. Louis, 10, week.

MARY ANDERSON: Brooklyn, 17, two weeks.

MILTON NOBLES: Denver, Col., 3, week; Leadville, 10, 11, 12; Pueblo, 13, 14; Cheyenne, Wy., 15; Laramie, 17; Ogden, Utah, 19; Salt Lake City, 20, 21; San Francisco, 24, four weeks.

M. B. CURTIS: New York city, 3, week.

MADISON SQUARE THEATRE CO., No. 2: Sioux City, 6; Minneapolis, Minn., 8; LaCrosse, Wis., 10; Winona, 11; Lake City, 12; Redwing, 13; Hastings, 14; Stillwater, 15

NEW ORLEANS MINSTRELS: Paris, Ill., 5; Attica, Ind., 6; Peru, 7; Marion, 8; Bluffton, 10; Delphos, O., 11. Kenton, 12; Bellefontaine, 13; Marion, 14; Galion, 15.

NEIL BURGESS COMEDY CO.: Brooklyn, N. Y., 3, week; Brooklyn, E. D., 10, week.

ONLY A FARMER'S DAUGHTER: Baltimore, Md., 10, week.

OLIVER DOUD BYRON: Texarkana, Ark., 6; Little Rock, 7, 8; Cairo, Ill., 10; Paducah, Ky., 11; Evansville, Ind., 12; Vincennes, 13; Greencastle, 14; Richmond, 15.

ROOMS FOR RENT CO.: Boston, Mass., 3, week.

RICE'S SURPRISE PARTY: Cincinnati, O., 3, week; Philadelphia, 10, week.

ROBSON AND CRANE: Keokuk, Ia., 6; Burlington, 7; Bloomington, 8; Chicago, 10, two weeks

SMITH AND MESTAYER'S TOURISTS: Danville, Va., 6; Richmond, 7, 8; Washington, D. C., 10, 11, 12.

STEVENS' JOLLY BACHELORS: St. Louis, Mo., 3, week.

SAM DEVERE (JASPER): Cincinnati, O., April 3, week; Evansville, Ind., 10; Terre Haute, 11; Lafayette, 12; Fort Wayne, 13; Indianapolis, 14, 15; St. Louis, 16, week; Chicago, 24, week; Detroit, Mich., May 1, week.

SALSBURY'S TROUBADOURS: Boston, Mass., 3, week; New York city, 10, week.

SOL SMITH RUSSELL: Worcester, Mass., 6; Danielsonville, Ct., 7; Willimantic, 8; New London, 10; Norwich, 11; Middletown, 12; New Britain, 13; Winsted, 14; Waterbury, 15; Albany, N. Y., 17.

THOMAS W. KEENE: Des Moines, Ia., 3, 4; Iowa City, 5; Cedar Rapids, 6; Dubuque, 7; La Crosse, 8; St. Paul, 10, 11, 12; Minneapolis, 13, 14, 15.

THE JOLLITIES: Chelsea, 6; Dover, N. H., 7; Lowell, Mass., 10; Brockton, 12; New Bedford, 13; Waltham, 15.

THATCHER'S MINSTRELS: Trenton, N. J., 6; Bridgeport, Conn., 7; New Haven, 8; Brooklyn, 10, week.

WHITE AND PARSONS' COMEDY CO.: Pittston, Pa., 6; Towanda, 8; Athens, 10; Owego, N. Y., 11; Ithaca, 12; Cortland, 13; Cazenovia, 14; Oneida, 15; Rome, 17; Ilion, 18; Herkimer, 19; Canajoharie, 20; Fort Plain, 21; Gloversville, 22; Cohoes, 24.

Things Theatrical Abroad.

Henry Irving has just inaugurated the new London season—beginning as ours closes—with the production of Romeo and Juliet as a spectacle! Recognizing the unfitness of himself for the part of Romeo, by reason, both of his mature age and ungainly appearance, (for he is "aged" and angular as a racer) Mr. Irving has chosen to appear, in this revival, as the Manager rather than the Actor. The selection of this Shakspearean tragedy, of all others by the great Master, is only another illustration of Mr. Irving's eccentricity. He calls it originality, and his audiences accept his estimate of himself; but, then, it is the great quality of Genuis to compel the world to recognize it at its own valuation. But there are evidences that, in this characteristic originality, Mr. Irving has taken hints from familiar sources. The spectacular features of the production lie in the precise and exact representation of the period and locality of the play in the costumes and scenery. "I have," he says, "availed myself of every resource at my command to illustrate, without intrusion, the Italian warmth, life and romance of this enthralling love-story." The mise-en scene, and not the acting, called forth the most applause from the audience and the critical commendation of the papers.

Mr. Irving palpably stole a leaf from the book of the Saxe-Meiningen company and improved, it is said, in the translation from the German to the English stage. The literalism of the scenery and costumes was supplemented by the careful training of an immense force of "supers." The ball and the street scene in which Mercutio is killed were crowded with maskers and rioters; and the dancers and mob were equally well and effectively handled. It is noted by the London journals that, amid all this completeness, beauty and effectiveness of the mounting of the piece, the three principal actors were comparatively failures. Miss Ellen Terry made a very mature Juliet; Mr. Irving a very ungainly as well as unboyish lover, while Mr. Terris was a melancholy Mercutio, whom the audience were relieved to see well dispatched by a very fiery Tybalt.

Apropos of mature stage lovers, it is mentioned that what we would call the "leading man"—*jeune premier*—of the Theatre Francais, and naturally the "lover" of the dramas produced at the great French school of the stage, is now turned sixty-three, and is still the delight of the gay Capital. So, by the way, is Lester Wallack; and there is no denying that his peculiar, condescending sort of love-making still finds favor in women's eyes, whatever the men may say. And Booth at—well, at about fifty, is as popular as Romeo as he is as Richelieu, and is younger looking as the melancholy Dane than—than—well, say Miss Dickinson, for instance, and we do not mean to be invidious.

Rome has lately presented and Paris is about to produce a new opera. Of the former, The Queen of Sheba, by Goldmark, no details are at hand further than the announcement, as indicative of its success, that the composer was "called before the curtain" (as we say) no less than thirty-three times. But in no city of Europe are the *claquers* of the principal theatres better trained than in Rome; and they are not only numerous and cheap, but, being Italians, they are, moreover, naturally appreciative of music. The Paris opera is still in rehearsal, and will not be produced for a week to come. The composer is Ambroise Thomas, and the libretto is by Jules Barbier. The title is Françoise de Rimini, and the plot closely follows the repulsive old Italian legend of Francesca and Paoli, by Dante. It is in a prologue and four acts, the latter divided, after the French fashion, into six tableaux, or "sets." The prologue is properly the ending of the opera, being the descent of Francesca and Paoli into Hell, in which flight they are interrupted and interrogated by Dante as to why the lovers are thus condemned. What follows is supposed to explain the reasons, and closely adheres to the legend. In the first act a love scene, in which there is a notable *duo d'amour* for M. Selnes as Paoli and Mme. Salla as Francesca, is interrupted by the sudden appearance of Paoli's brother, Malatesta (M. Lassale), who calls the lover to aid in defence of the town, which is threatened. This gives occasion for a trio, which is the climax of the tableau, and is described by one who has seen the rehearsals as "a veritable Italian Marseillaise." The second tableau, which ends the act, results in a quarrel between the brothers and the abduction of the beloved Francesca by Malatesta. In the second act the abductor makes Francesca his wife; but Paoli, whom she thought dead, reappears too late, yet still in time to hear her declare her love for him and her aversion for her husband. This air for Francesca is the gem of the music. In the third act, Malatesta, being called to war again, leaves his unwilling bride, much after the Frenchified fashion, in the care of his brother, her lover, first exacting from Paoli a promise to be decent and respectable! In the last act the lovers vow never to see each other again for fear of temptation and betrayal of the trust of the unnatural and absent husband and brother. Of course, having met to part, they yield to temptation just in time to be detected by the victorious Malatesta, and appropriately dying just in the nick of time, go to hell—as Dante and the audience had already seen them do three or four hours before.

Cora Pearl was once a sensation of the Avenues of the Bois de Boulogne in the brief days of her splendid misery when she spent the evenings on the stage and the days on horseback. Later, La Grand Duchesse de Gerolstein, as the charming original of Offenbach's masterpiece was called, or called herself, used to drive there in almost regal—certainly in princely style. Still later, Mlle. Croizette was the observed of all observers on horseback in the broad ascent of the Champs Elysees and in the park or wood; but she has grown too fat for that sort of exercise. About 1874, when one Russian Grand Duke was making the tour of Europe with his Imperial father, he made a visit incognito to Paris, and daily took the same road along with one who, if not famous as an American actress, is still notorious under her stage name of Josie Mansfield. At the very same time, another obscure American actress, known here alternately as Mrs. Blackford, Mrs. Beecher, Mrs. Phœnix and Mrs. What not, used to drive—all alone, however—over the same beautiful roads, wearing the jewels which another Russian Grand Duke had stolen from his mother to bedeck his mistress, and for which crime he had been sent to Siberia and she into exile in Paris. Just now, however, the frequenters of the Bois de Boulogne and the Champs gather early in the morning to watch the Empress of Austria dash over the same routes on the most spirited of horses. It is said that this remarkable woman, who is as thin almost as the Bernhardt, seldom goes to the theatre or any other place of amusement, and that she is on horseback half her time.

"Evans'," in London, facing Covent Garden, once the home of Admiral Russell, Earl of Oxford, who built it out of the timbers of his old victorious flagship, afterward a famous singing-room, still later a coffee-house famous for its mutton-chops and baked potatoes, and always a favorite resort of London actors, has been turned into the "Falstaff Club," an organization of artists, actors and singers, modeled on the Cercle de l'Union Artistique or Mirlitons of Paris, and not unlike our Lotos Club—with this exception: there is no day set apart for ladies, but the women folk of the members are to be invited to every musical and dramatic entertainment. The name was suggested by the decorations of the house, which are all of scenes from the Merry Wives or Henry IV., in which Falstaff figures. The Duke of Edinburgh presided at the inauguration of the club, March 14. The last time we dined there was with a jolly crew, consisting, in part, of Mattison, Barry Sullivan, Wm. S. Andrews and Stephen Fiske, and the occasion lingers as a pleasant memory to this day.

An American lady, some time an actress so called, but really only in the ballet and chorus, from which she was early torn to become the wife and very soon the widow of the millionaire sewing-machine manufacturer, Singer, is now the Italian Duchess di Camposcilice, and resides in one of those palaces—which we would call villas—facing the Champs Elysees in Paris, where she has lately been giving grand receptions to Americans abroad, and at which the American prima-donne, Marie Van Zandt and Miss Griswold, do much of the entertaining. Recently, Miss Van Zandt sang the "Shadow Song," from Dinorah, when one of the ladies of the Rothschilds was present, and was surprised, shortly after, to receive a lace pin representing the first two bars of the song, the stave being of black enamel lines on a white enamel ground, and the notes being represented by diamonds.

As a public entertainment, blasphemy appears to be, both abroad and at home, almost as profitable as operatic or dramatic performances. Bradlaugh, the English atheist, is reported as lecturing to $1,500 a night in the English cities and here Ingersoll asks $500 a lecture under engagement, and, as often as he likes, fills Booth's or the Brooklyn Academy of Music without "adventitious aid of foreign circumstance," and with only very little posting or advertising.

"All England" society is still aghast over the recent spectacle of the Heir Apparent's stag dinner at Marlborough House, given to the actors and literary men of London; and it is difficult to discover whether the time of the dinner (Sunday evening) or the character of the guests is the chief cause of discontent. On the other hand, the guests are just as disgruntled with their entertainment; for it seems they were given a cold dinner—which an actor never forgives.

Mr. Hassard, musical critic of the *Tribune*, has been hunting antiquities at Mentone, France, where Queen Victoria and other crowned dames are ensconced behind the mountains and basking in the warm air and sunshine of the Mediterranean coast. He found one specimen which lately disappeared from this city. He had asked a fresh young man of the town if snow ever fell in Mentone, and was surprised to hear a reply in French, which, being translated, was: "No, never, pere; well, hardly ever!" No blows passed, Hassard being an invalid, and, moreover, especially fond of Pinafore.

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—Annie Graham will star next season in a repertoire of her own.

—Haverly's Strategists disband in California, and the people will come East.

—Bessie Darling, having secured a new play, contemplates a tour for next season.

—R. E. Stevens does not join Nat Goodwin, as has been reported. He is still disengaged.

—Joe Levy has left the Felicia company and joined Lawrence Barrett as business manager.

—S. E. Wetherell has gone to New Haven to take charge of a theatrical circuit for a few weeks.

—J. T. Malone paid the city a flying visit on Monday. He is playing Ed Buckley's part in Deacon Crankett.

—John Robinson's Circus, augmented by the accession of Robert Stickney, inaugurates its season in Cincinnati 10th.

—Oscar Wilde's first night's receipts in San Francisco were over $1,600. So says Frank Goodwin, who sent him there.

—Dave Peyser has signed a bond to take Alexander Caufman and company about the country during the next four weeks.

—The Holman Opera troupe, which is traveling in a benighted region beyond the Mississippi, finds Pinafore its strongest card.

—John E. Ence and Frank Lawlor have been engaged by Mr. Palmer to appear in Far from the Madding Crowd at the Union Square.

—Russell Bassett will withdraw from The World company at the end of this week, at Williamsburg, and Roland Reed takes his place.

—Signor Perugini (John Chatterson), the opera singer, took the prize at Barnum's original baby show away down in the 'Fifties.

—The New York amateurs will make a descent on Orange, N. J., with Patience, April 12, at $1.00 admission, for art and charity.

Charles H. Keeshin, business agent for Haverly's Comic Opera company, has returned to town, as the company closes its season next week.

—Hugo Lindan, of Cincinnati, has been engaged by the Emma Abbott Opera company as leading tenor for four years, dating from August next.

—Roland Reed goes to Philadelphia in the play of The World. On May 7 his new play by Fred Marsden will be brought out at Hooley's, Chicago.

—Fred Bert has secured the Hanlon-Lees combination for a season at the Grand Opera House, San Francisco. The opening date will be some time in May.

—C.W. Ravel, a descendant of the famous Ravels, has been engaged by Nick Roberts, and will appear at the opening of the new Criterion Theatre next week.

—Pauline Markham, whose name few play-goers can associate with the legitimate, is playing Henriette in Two Orphans in Brooklyn—and playing it well.

—Marie Prescott begins an engagement April 10 at the Grand Opera House, Brooklyn, playing Camille first three nights and Led Astray remainder of the week.

—Mary Anderson and her company arrived in the city on Sunday. They will rest during Holy Week, and start out to complete the season's tour next Monday.

—Kit Clarke will leave the Mastodons at Chicago in June to take his annual trip down in Maine, where he has a camp of his own, with splendid trout fishing all around him.

—C. H. Smith has secured the services of Clair M. Patee as business manager for the Corinne Merriemakers. Mr. Patee left Chicago to join the company in Toledo March 29.

—Lewis Morrison and George Darrell will support Eugenie Le Grand at the Union Square when that lady's engagement begins. She rents the theatre and engages her own company.

—A member of Duff's Passing Regiment company informs us that the business in the provinces has been quite disastrous, and that they hardly knew what it was to play to a full house.

—G. A. Mortimer has engaged Jennie Yeamans, of the Fun on the Bristol party, to support Roland Reed in Cheek, Fred Marsden's new drama, opening at Haverly's, Chicago, May 7.

—R. F. McClannin, formerly with Maggie Mitchell, but more latterly of the Januauschek company, has signed articles with the Madison Square Theatre management for the ensuing season.

—Brooks and Dickson and Samuel Colville have removed to more commodious and better appointed offices at No. 44 West Twenty-third street. Booming business necessitated a change.

—Thomas F. Boyd, a brother of J. E. Boyd, proprietor of Boyd's Opera House, Omaha, Neb., has been appointed manager of the same. R. L. Marsh is no longer connected with the house.

—The Wieting Opera House at Syracuse has been rebuilt, and Dr. Wieting is negotiating with Charles Rockwell and B. T. Ruggold—the Damon and Pythias of the profession—who want to take its management. Several offers have been made by other parties, but Dr. Wieting withholds his decision for the present.

—William Stafford has re engaged Rosa Rand to support him next season. Mr. Stafford will appear principally as Hamlet and Romeo, characters for which we should think him eminently fitted.

—The influx of managers and agents since our last issue is rather surprising for this season of the year. The latest arrivals are W. H. Strickland, Charles Keesing and Frank Paul—all in Micawber's boat.

—Mr. McConnell has given orders to remove the Patience company from Haverly's list of enterprises. Frank Paul, its present agent, will reduce salaries, and carry the troupe on upon his own responsibility.

—Carrie Perkins, for the past four seasons one of the leading members of Rice's Surprise Party, withdrew from the organization in Cincinnati during the past week, and Nellie Prescott is now filling her place.

—It is currently reported that Minnie Palmer will leave Rogers' Sweetheart company at the end of the season and return to her old love. Billy Scanlan, playing the soubrette part in the latter's new piece next season.

—Harry Lacy, of the Madison Square Hazel Kirke company, has returned to New York. His place is to be supplied by Harry Lee, who left for Oswego yesterday. Mr. Lee will play the part for the remainder of the season.

—Phil H. Kirby, formerly business agent for Edouin's Sparks company, has returned from Colorado, where he lately went to embark in the hardware business. The new sphere proving uncongenial, he will return to his old occupation.

—The success of the Western bureau of the Madison Square Theatre at Chicago has decided the management to establish a similar concern at Cincinnati. A thorough supervision of the Madison Square interests in the South and West is the object.

—"Bob" Abrams, as he is known in the profession, and who for the last fifteen years has been the master carpenter at the California and Baldwin Theatres, San Francisco, arrived in New York with The World company on Thursday last, in charge of the mechanical effects. He will shortly return.

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CORRECTION.

The item having been widely noticed by the press that I "had been engaged by Brooks & Dickson to accompany Nat Goodwin to California," I wish to contradict the same and state that I am still disengaged for balance of season, and may be addressed care of Simmonds & Brown, 1166 Broadway, N. Y. City.
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